MUSIC SYNTHESIZER

W5/W7

Version 2

System Upgrade Information Guide

Information zur Systemerweiterung (Ver.2)

Information sur extension du système (Ver.2)



YAMAHA

WHAT'S NEW IN VERSION 2

ENGLISH

Welcome to Version 2—a powerful system upgrade package for the Yamaha W5/W7 Music Synthesizer that adds an exciting new dimension to one of the most versatile all-in-one music production workstations ever made.

Version 2 provides additional Preset voice banks, more than a hundred great-sounding new voices, a long list of unique performance, song play, recording and remixing functions, plus many convenient shortcuts and other useful new features which further streamline the W5/W7's already simple operation.

New Features

- A total of three Preset voice banks, plus hot new techno, dance music and other voices which add unprecedented sonic dimension and musical range to the W5/W7's high quality digital sound. (For details, see page 8.)
- Cue Play, which lets you trigger-start a song or sequence phrase from a specified measure simply by pressing a Track button. Lining up a different phrase for each of the 16 Track buttons lets you cue up the right groove or music "hit" at the right time as the mood of the party dictates. (For details, see page 11.)
- Multitrack Loop Recording, which lets you jump from track to track and spot overdub new parts in a specified series of measures to capture inspiration as it strikes. (For details, see page 13.)
- Song Remix, which lets you mix alternate versions of your tunes complete with automatic track solo, mute and other commands which you can input in realtime. The result is greatly expanded on-board "automated mixdown" options. (For details, see page 14.)
- Playback Effect, which lets you apply "groove templates" with pre-programmed quantizing and swing factors to the playback of specified tracks without altering the original music data. The right Playback Effects can literally breathe new life into your tracks. (For details, see page 15.)
- Quick Split/Layer, which lets you easily select two split voices, or add a second layered voice, on the fly as you play. The new Dynamic Split feature lets you play two voices with a "floating split point" that's determined by note prioritization based on how you play the keyboard. (For details, see page 19.)
- Tempo Delay, which automatically calculates the delay time of System Effect 3 to the tempo of the song, which eliminates unnatural sonic clashes in order to smooth out or tighten up your mix. (For details, see page 22.)
- Faster voice selection features, simplified voice element assign and other convenient voice editing features, expanded voice and multi storage functions, additional song record and edit features, automatic song loading from disk, and much more.

How to Use This Guide

- This *W5/W7 Version 2 System Upgrade Information Guide* is a supplement to the original *W5/W7 Owner's Manual* and *W5/W7 Technical Information* booklet.
- The "New Features Overview Chart" shows at a glance just what's new and where it's located in relation to the existing features, and the "New Features in Version 2" section provides descriptions of each new feature and how to access it.

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↔ **VOICE MODE**

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VOICE BANK

GM Voice Bank
128 Normal Voices + 8 Drum Voices

Internal Voice Bank
128 Normal Voices + 2 Drum Voices

External Voice Bank
(Optional Expansion Wave/Voice Board)

Preset Voice Banks

- **P1 :** 128 Normal Voices
- **P2 :** 128 Normal Voices *8
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- **PD:** 4 Drum Voices

Song Voice Bank
1set/song

STORE VOICE

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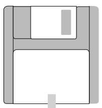
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About the Accompanying Floppy Disks

The demonstration floppy disk “W5/W7 FACTORY SET & DEMONSTRATION” comes bundled with Version 1 and the “W5/W7 Version 2 DEMONSTRATION” disk is additionally bundled with Version 2. Each disk contains factory-programmed song and other data which especially highlight the exceptional capabilities of the W5/W7. (For information about loading files from a disk, see the *Owner’s Manual*, pages 52 and 136.)

The contents of each demonstration disk are listed and described below.



W5/W7 FACTORY SET & DEMONSTRATION

There are two types of files on the disk, as follows:

W_DEMO.A1A — **All Data type file**

INTVOICE.A1V — **Voice type file**

> **NOTE**
> When loading an All Data type file, the settings in Utility mode will also be replaced. Therefore, be sure to save any important All Data type settings to floppy disk before loading an All Data type file.

W_DEMO.A1A file

Five songs are sequentially arranged in the file:

- **SONG 01 : Isn’tItHip**
- **SONG 02 : Metal Bomb**
- **SONG 03 : Gavotte**
- **SONG 04 : Halftime**
- **SONG 05 : RAM-Jam**

The various songs showcases how great the W5/W7 sounds across different genres of music. There’s more to each demonstration song than just an impressive performance, however, since they are also great examples for study of clever ways to allocate voices, optimize the various effect and other settings, and more. Note that there are special Song voices used in Song 01 and Song 05 which are not included in the factory presets.

INTVOICE.A1V file

This file contains a safety backup of the factory-programmed bank of Internal voices.

W5/W7 Version 2 DEMONSTRATION

There are three types of files on the disk, as follows:

W_DEMO2.A1A	**All Data type file**
AUTOPLAY.A1S	**1 Song + Voice type file**
VOICE_EDIT.A1S	**1 Song + Voice type file**

NOTE
When loading an All Data type file, the settings in Utility mode will also be replaced. Therefore, be sure to save any important All Data type settings to floppy disk before loading an All Data type file.

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W_DEMO.A1A file

Three songs are sequentially arranged in the file:

- **SONG 01 : Dancyndrom**
- **SONG 02 : Whale Song**
- **SONG 03 : Push Track**

Version 2 features a Preset 3 voice bank which includes various voices perfect for techno and dance music.

Song 3 (“Push Track”) is a special demonstration song which lets you try out the new Cue Play function (see page 11). When you start the song from the top, the W5/W7 automatically enters Cue Play mode. In the screen you will notice which measure has been assigned as the start point for each Track button. Press a Track button to start the Cue Play from the designated measure.

AUTOPLAY.A1S file

This file contains the same song data as “SONG 01: Dancyndrom”. However, since this was saved as an Auto Play file (see page 26), if you insert the disk while the power is off, then switch the power on, the file will automatically be loaded in the first song memory and begin playing.

VCE_EDIT.A1S file

This file is a special demonstration for editing a voice. When you start the song from the top, the W5/W7 plays the intro of the demo song “Isn’t It Hip” (same as in the “W5/W7 FACTORY SET & DEMONSTRATION” disk, above), then stops, selects Track 7, then goes on to give a visual demonstration of how to edit the voice “Needle”. A note in the screen will explain what’s happening. Watch the screen as the various parameters are selected, including element assignment, template selection and parameter adjustments, Insertion Effect type selection and parameter adjustments, and others—including System Effect adjustments to various tracks. The new Remix mute and solo (see page 14) and Playback Effect features (page 15) are also introduced.

NOTE
Do not stop the playback in the middle of the song when playing VCE_EDIT.A1S, since stopping it may cause data error.

NEW FEATURES IN VERSION 2

1

PRESET VOICE BANKS

Version 2 includes two additional Preset voice banks, making a total of three Preset voice banks, or 384 Preset normal voices in ROM. Preset voice bank 2 contains the same voices as the Internal voice bank (RAM). Preset voice bank 3 includes 128 new voices, including many techno and dance music oriented voices, and several unique voices which can yield various characteristics as you play, controlled by the modulation wheel.

Including the GM voice bank, Version 2 comes complete with a total of 512 normal voices and 12 drum voices in ROM (excluding those available in the External voice bank when an Expansion Wave/Voice Board is installed), and 128 normal voices and 2 drum voices in RAM—for a total of 640 normal voices and 14 drum voices. Additionally, there are 128 Song voice memories and 2 Song drum voice memories which can be dedicated to up to 10 songs.

Here's a breakdown of what's in each of the voice banks:

G	GM	Standard General MIDI set	128 Normal Voices
P (P1)	Preset 1	Same as previous Preset bank	128 Normal Voices
P (P2)	Preset 2	Same as previous Internal bank	128 Normal Voices
P (P3)	Preset 3	New bank of voices	128 Normal Voices
I	Internal	Same as previous Internal bank	128 Normal Voices
S	Song	—	128 Normal Voices/Song
GD	GM Drum	Various GM drum kits	8 Drum Voices
PD	Preset Drum	Two new Preset drum kits	4 Drum Voices
ID	Internal Drum	Same as first two GM drum kits	2 Drum Voices
SD	Song Drum	—	2 Drum Voices/Song

For a list of the new normal voices in the Preset 3 voice bank and the two new drum voices in the Preset drum voice bank, as well as the additional new elements available, see page 27.

The process of selecting voices and voice banks in Version 2 is the same as before, but there are several convenient new options as well, including Voice Category Search, Quick Voice Bank Select and Quick Program Change.

Version 2’s Preset 3 voice bank features an assortment of modern music sounds including techno, dance music and other voices—which add a completely new dimension to the W5/W7’s sonic possibilities. Below are descriptions of a few of the more intriguing voices which rely on the CS and Modulation Wheel to achieve maximum flexibility and impact:

P3-03:Blue Lead	This is a classic high-resonance analog synth type lead voice. The filter cutoff is assigned to the CS, so you can control the amount of resonance applied to the voice at any time by moving the CS as you play.
P3-10:N-Hall	Airy, futuristic sound effect type voice. The filter cutoff is assigned to the CS, so you can greatly modify the quality of the voice in realtime by moving the CS.
P3-13:HaHahaha	A whimsical simulated laughter type voice. Control the speed of the laughing with key velocity, and the quality of the sound with the CS and Modulation Wheel.
P3-17:MwScratch1	A highly useful voice which simulates the sound of record scratching commonly used in rap and other dance-oriented music. Adjust the CS to control the characteristic of the sound, and simulate the DJ scratching with the Modulation Wheel.
P3-32:Gang	Soft but powerful, versatile resonant synth voice with rotary speaker Insertion Effect applied. Use the CS to control the speed of the rotary speaker effect.
P3-53:Feed Pad	Grungy but distinctively pleasant distortion pad voice. Control the amount of resonance with the CS.
P3-120:S.O.S.	Cumulative chaos of a frantic S.O.S. signal from a submarine in distress. Use the CS to control the balance between bell timbre and “muffled voices”.

❑ Voice Category Search

Version 2’s Voice Category Search feature makes it easier than ever to locate just the right voice when you want it. This is critical considering the many hundreds of voices that are now available at any given time.

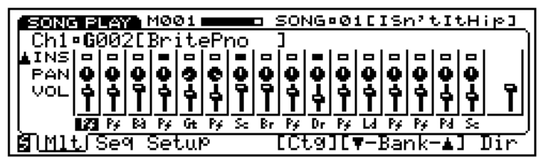
Voice Category Search lets you select the next voice number with the same Voice Category code as the current voice simply by pressing function key F5 (Ctg), in either Song Multi Play Mode or Voice Mode—including when the Voice Directory is displayed. This is really helpful when searching for similar types of voices as the currently selected one—such as piano type voices assigned with the “Pf” Voice Category code, for example.

To select the next voice number with the same Voice Category code as the current voice:

Press [F5].

Each time you press F5, the next voice with the same Voice Category code will be selected within the current voice bank, starting back at the lowest numbered voice after the highest numbered voice has been selected. You don’t need to press the Enter key.

SONG MODE



F5

VOICE MODE



F5

❑ Voice Category Display in the Voice Directory

Version 2 not only lets you view the voice program numbers in the Voice Directory, but also gives you the option of viewing the two-letter Voice Category codes assigned to each voice—in both Song Multi Play Mode and Voice Mode.

To view the Voice Category codes in the Voice Directory:

Press [F8] (Dir) twice.



F8

When the Voice Directory is selected, pressing F8 will toggle back and forth between voice program numbers display and Voice Category codes display in the Voice Directory.

❑ Quick Voice Bank Select

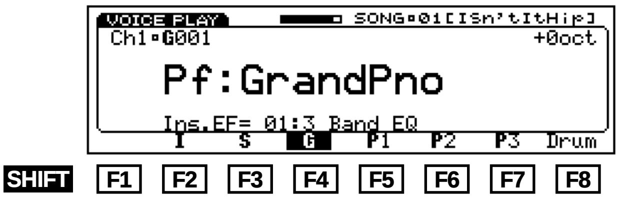
Version 2 provides a convenient shortcut for selecting voice banks within Voice Mode or from the Voice Directory in Song Multi Play Mode.

Simply pressing the Shift button will display the first letter of each voice bank (E*, I, S, G, P1, P2, P3) above function keys F1* ~ F7—by which you can jump directly to a desired voice bank.

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To select a different voice bank:

Hold [SHIFT] and press a function key [F1] ~ [F7] above the desired voice bank.



When you press a function key, the desired bank is selected; the voice number is the same as for the previously selected bank. It is not necessary to press Enter as with the normal procedure for selecting banks.

When you select one of the Preset voice banks, the voice bank prefix which appears to the left of the voice program number will be denoted with one, two, or three dots, respectively, as follows:

- **Preset 1** P
- **Preset 2** P
- **Preset 3** P

Note that pressing F8 (Drum) while holding the Shift button lets you alternate between normal ("Norm") and drum voice banks.**

To select a drum voice bank:

1. Hold [SHIFT] and press [F8].

2. Press a function key [F2] ~ [F5] above the desired drum voice bank.



* F1 can only be used for accessing the External voice bank when an Expansion Wave/Voice Board is installed.

** When Track 10 is selected, you cannot access the normal voices, since channel 10 is dedicated to the drum voices.

❑ Quick Program Change

Version 2 has a new Quick Program Change feature in Voice Mode. When Quick Program Change is activated, you can quickly select program numbers within a group of ten with the same first digit using buttons 0 ~ 9 on the numeric keypad—each of which corresponds to the last digit of the program number of each voice.

For example, say the currently selected voice number is 35. With Quick Program Change, you can jump directly to any voice between 30 ~ 39 simply by pressing buttons 0 ~ 9 on the numeric keypad.

To activate Quick Program Change:

1. In Voice Mode, press the [VOICE] button.

2. Press a number [0] ~ [9] on the keypad corresponding to the last digit of the program number you want to select.



When in Voice Mode (see the *Owner's Manual*, page 106), pressing the Voice button will toggle back and forth between Quick Program Change and normal Voice Play Mode. The words "Quick PC" will display in the upper area of the screen when Quick Program Change is active.

When you press the desired number on the keypad, the corresponding voice with the same last digit will be selected instantly, and therefore you need not press Enter to lock in the selection, as in the normal voice selection procedure. You can also press F6 and F7 to select a different voice bank, and then press a number on the keypad to select it—within the group of ten also with the same first digit.

Quick Program Change also lets you select voices outside the group of ten using the Jog dial and the Inc/Dec buttons. Also note that when you press F8 to view the Voice Directory, Quick Program Change will be bypassed, and you can select voices and banks in the normal way. However, when you exit the Voice Directory, Quick Program Change will be reactivated.

2

CUE PLAY

Version 2 features Cue Play in Song Sequence Play Mode (see the *Owner's Manual*, page 80), which lets you compile a list of 16 songs or sequence phrases and trigger-start them from any measure simply by pressing Track buttons. With Cue Play you can set fire to the dance floor by triggering the right groove at just the right time—jumping from one to another in realtime as the mood of the party dictates.

Cue Play works by assigning any of the 16 songs to any of the Track buttons, along with which measure in the song to start from.

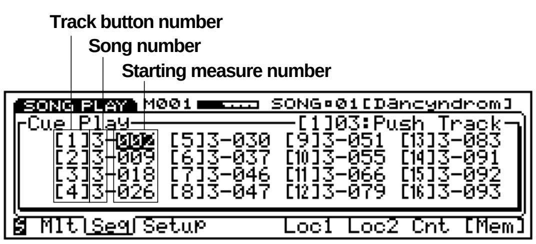
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To enter Cue Play Mode:

1. In Song Mode, press [F2] (Seq) to enter Song Sequence Play Mode.

2. Hold [SHIFT] and press [F2] (Cue) to enter Cue Play Mode.

The Cue Play screen lists which songs are assigned to each of the 16 Track buttons, and which measures are designated as starting points for each cue.



The number in brackets represents the Track number. The number to the right of the Track number represents the song number (1 ~ 16). The number to the right of the song number represents the starting measure number.

To assign song numbers and starting measures to the Track buttons:

1. Position the cursor over the song number of a desired Track button.

2. Specify a song number using [INC], [DEC], [JOG] or [KEYPAD].

3. Position the cursor over the starting measure number.

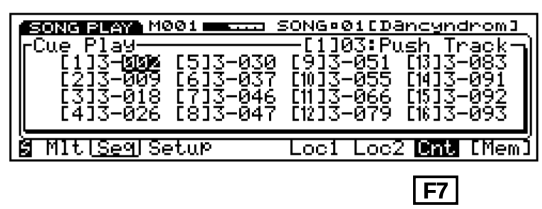
4. Specify a measure start point using [INC], [DEC], [JOG] or [KEYPAD].

Note that you can assign the same song to more than one Track button, designating a different measure as the starting point for each. Thus, with various sections of the song assigned to different Track buttons, you can literally create a playback arrangement on the fly, just by pressing the Track buttons.

You can designate the Cue song to play from the start measure and *continue* to the end of the song, or to play only so long as you hold down the Track button.

To have a Cue song continue playing from the start measure to the end:

Press [F7] (Cnt) once or more so that "Cnt" is highlighted in black.



When "Cnt" (Continue) is highlighted, pressing a Track button will cause the song assigned to it to play from the starting measure point till the end—unless you press another Track button while the current Cue song is playing. Pressing another Track button will terminate the song in play and start the next song. (This also lets you restart the same song while it is playing by pressing its Track button again.)

To have a Cue song play only while you hold down a Track button:

Press [F7] (Cnt) once or more so that "Cnt" is not highlighted in black.

Pressing a Track button will start the Cue song from the specified measure start point, but the song will stop if you let go of the button. This allows you to trigger orchestra hits and other key song phrases at will.

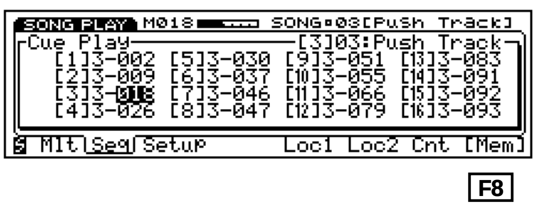
A "Memorize" feature provides a convenient shortcut for assigning a measure number to a Track button while the song is playing back.

> **NOTE**
> If you jump from one song to another, or to a fairly distant measure, it may take a brief moment before the second song starts playing.

To use the Memorize function:

1. Position the cursor over either the song number or starting measure number of a desired Track button.

2. As the song plays, simply press [F8] (Mem.) when the song reaches the measure that you want to assign.



The Memorize function can also be used when the song is stopped.

❑ Cue Play as Additional Measure Locate Points

In addition to the standard Cue Play features described above, you can also use the assignments in Cue Play as 16 additional measure locate points (see the *Owner's Manual*, page 81). Just assign the various measure start points beforehand, then switch to the Cue Play screen and press the relevant Track button to start the song from that point. The song will continue playing as you switch back to the mixer screen by pressing the Song button.

Note that although you can stop a Cue song at any time by pressing the Sequencer Stop button, the Run button is unrelated to Cue Play. Pressing the Run button in Cue Play will simply start the currently selected song (as displayed at the top right of the screen).

To save the Cue Play data to floppy disk, simply save the current data in the W5/W7 as an "All Data" file. (For details about saving and loading, see the *Owner's Manual*, page 131.)

> **NOTE**
> The demo song 03: Push Track (W_DEMO02.A1A) presents a good example of the Cue Play function. (For more information, see page 7)

ENGLISH

3

MULTITRACK LOOP RECORDING

Version 2 features Multitrack Loop Recording, which provides more flexible song sequencing options. The Multitrack Loop Recording feature lets you specify a series of measures which will loop repeatedly as you overdub additional parts. You can jump from track to track to add new parts without stopping the sequencer.

Multitrack Loop Recording is accessible from Punch-in Record Mode (see the *Owner's Manual*, page 88).

To use Multitrack Loop Recording:

1. **Press [RECORD] to enter Song Record Mode (standby).**
2. **Press [F8] (Pnch) to select Punch-in Record.**
3. **Press [F4] (AllTr) to designate All Track Record.**
4. **Position the cursor over the "From" parameter field and enter the number of the measure which you want to be the first measure in the loop.**
5. **Position the cursor over the "To" parameter field and enter the number of the measure which you want to be the last measure in the loop.**
6. **Position the cursor over the "Loop" parameter field and use [INC], [DEC] or [JOG] to turn the loop on.**
7. **Press [RUN] to start the recording loop.**



You can delete a wrong note while the loop recording is still active. To do so, simply hold the Shift button and press the note again when it comes back around. (Be aware of the limitation in number of notes that can be recorded based on available polyphony.)

Note that if All Track Record is not specified, you can still start loop recording, but you can only overdub on the currently selected track, and will not be able to select other tracks without first stopping the sequencer.

Also note that if you engage loop recording while Quantize or Playback Effect is selected, these parameter values will also be recorded in the designated loop.

Be sure to keep in mind the maximum number of notes which can be recorded (32 notes), since as you keep overdubbing notes during loop recording, you may inadvertently erase existing note data.

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4

REMIX

Version 2 includes a Remix feature which lets you create an alternate “dub” mix which includes track solo, mute and other button on/off switchings as the song plays.

Every time you press the Song, Voice, Select, Solo or any of the 16 Track buttons, the W5/W7 generates a corresponding MIDI system exclusive parameter change (“Switch Remote”) message.

Version 2 lets you record these Switch Remote messages in the sequencer in realtime (or Step edit) in an empty track so that they will be recalled automatically during song playback. In this way, you can program track solo, mute and other commands in a *Remix* version of your song to achieve a multi-dimensional automated mixdown without changing any of the original note, controller or other data in the song.

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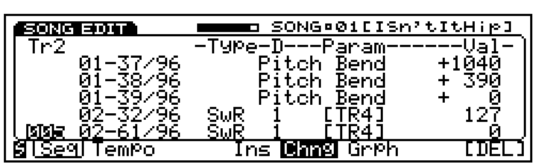
To create a Remix version of the currently selected song:

1. Select an empty track in the currently selected song.

2. Press [RECORD], then press [RUN] to start the recording.

3. Press [SONG], [VOICE], [SELECT], [SOLO], [TRACK 1 ~ 16] and perform any desired parameter adjustments during the recording.

Note that during recording any key you press on the keyboard will also be recorded in the currently selected track as note data. You will find it most convenient to keep all Switch Remote messages together in one track, apart from note and other data, since it is easier to locate and edit Switch Remote messages this way.



> **NOTE**
> When deleting switch remote on/off data from a track in Song Edit Mode, be sure to delete both On and Off commands.

❑ Solo Mode

Recall that when there is sequence data in the currently selected song, the Track buttons of tracks which contain data will be lit in green, and the currently selected Track button will be lit in red. (The Select button will be lit in green, thus indicating the W5/W7 is in Track Select Mode; see the *Owner’s Manual*, page 74.)

By entering Solo Mode (i.e., by pressing the Solo button), you can “solo” one or more tracks to hear them only, thus “muting” the rest. Pressing a Track button will toggle back and forth between solo (red) and mute (green) status. Multiple tracks can be soloed at once.

You can exit Solo Mode and the W5/W7 will still remember which tracks were soloed and muted the next time you press the Solo button.

Version 2 also lets you solo, or isolate and play a single track just by pressing the corresponding Track button.

To solo, or isolate and play a single track:

Hold [SELECT] and press [SOLO].

In single-track Solo Mode, pressing a Track button will turn that track on (red light), while turning all others off (green lights). Thus, you can easily isolate a single track that you want to examine during mixdown, or to play by itself during a specific point in the song when you’re recording a Remix.

Pressing Solo again will return you to the multiple-track Solo Mode.

❑ Track Mute

As explained above, Solo Mode lets you toggle back and forth between solo and mute status when you press a Track button, and the W5/W7 will remember the current solo/mute status when entering and exiting Solo Mode.

Version 2 also lets you enter Solo Mode with all tracks soloed (you can hear the complete mix, just as in Track Select Mode), and therefore standing by ready to be muted.

To enter Mute Mode:

Hold [SOLO] and press [SELECT].

The Track buttons of tracks which contain data will be lit in red, which means they are all in solo status, and therefore any Track button you press will mute that track (indicated by a green light in the Track button).

> **NOTE**
> The VCE_EDIT.A1S file introduces the Remix function. (For more information, see page 7)

5

PLAYBACK EFFECT

Version 2 includes a Playback Effect Mode accessible from the Song Sequence Play screen (see the *Owner's Manual*, page 80) that lets you apply various playback-only effects—including quantization, swing, clock shift, gate time and velocity—to your songs. The actual data in memory does not change; the only thing modified is the way the data is played back.

The right Playback Effect type can literally breathe new life into your song. You can add a Playback Effect type to individual tracks or to all tracks and adjust their default parameters at will. (Note that if you choose another song the Playback Effect parameters will be initialized. You can, however, apply Playback Effect settings permanently to a song by *normalizing* them in Song Job 1 (see page 18).

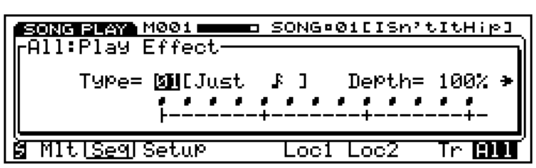
To enter Playback Effect Mode:

1. In Song Sequence Play Mode, hold [SHIFT] and press [F1] (PEF).



SHIFT F1

2. Press [F7] (Tr) and a [TRACK] button to designate a specific track, or press [F8] (All) to designate all tracks.

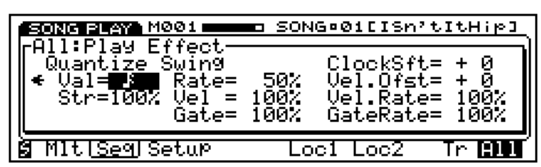


F7 F8

3. Select a Playback Effect type with [INC], [DEC], [JOG], or [KEYPAD].

4. Position the cursor over a parameter and adjust it as desired.

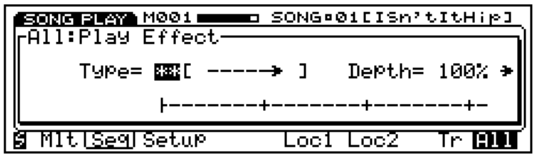
When you enter Playback Effect Mode (shown as “Play Effect” in the screen) the type and parameters screen will be displayed. Moving the cursor to the right will access the Playback Effect parameters screen. Likewise, moving the cursor to the left when the parameters screen is displayed will once again access the Playback Effect type and depth screen.



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• Type 00 ~ 27, **

There are 27 different Playback Effect types. Playback Effect types 01 ~ 27 are those programmed at the factory, whose parameters you can still adjust at will. If you want to design your own Playback Effect parameters from scratch, simply select Playback Effect type “00” (no Playback Effect applied) and begin adjusting parameters. Note that when you adjust parameters in any Playback Effect type, these will be stored in a Playback Effect user memory under the type heading “ ** ”.



• Depth 0 ~ 100%

The Playback Effect depth parameter will have a different effect—such as quantize length, swing velocity, etc.—depending on which Playback Effect (01 ~ 27) is selected. (For a complete listing of the designated depth parameters for each type, see the Playback Effect Template Type List on page 17.)

• Quantize

The Quantize function aligns notes in the specified track to the nearest beat as designated by the Quantize value and strength parameters. This is helpful for tightening up sloppy timing. Note that “perfect” quantization tends to result in an unnatural, mechanical feel, which may or may not be a good thing, depending on the type of feel you’re going for.

Val (Value)

𝅘𝅥𝅰, 𝅘𝅥𝅯³, 𝅘𝅥𝅯, 𝅘𝅥𝅮³, 𝅘𝅥𝅮, 𝅘𝅥³, 𝅘𝅥, 𝅘𝅥𝅯+𝅘𝅥𝅯³, 𝅘𝅥𝅮+𝅘𝅥𝅮³, off

“Val” determines to what beats the note data in the corresponding track will be aligned. If you select “#16th-note#”, for example, all notes in the track will be aligned to the nearest 16th-note beat, to a degree determined by the strength parameter, below. You can select a quantize value by pressing the key in the numeric keypad with the corresponding note value printed above it. Pressing button 7 more than once toggles between 8th-note-triplet and 8th-note + 8th-note-triplet, and pressing button 8 more than once toggles between 16th-note-triplet and 16th-note + 16th-note-triplet. (For a complete listing of the quantize parameters for each type, see the Playback Effect Template Type List on page 17.)

Str (Strength) 0 ~ 100%

“Str” determines how strongly the notes are attracted to the specified quantize value. At a setting of 0%, no quantization will occur, while a setting of 100% will cause all notes to be aligned precisely to the nearest specified beat value.

• Swing

The Swing effect—which can only be used when the Quantize function is set to a value other than off—produces a more natural “swing” feel by shifting the timing of the off-beats, as specified by the Quantize setting. For example, if the specified Quantize value is 8th-notes, then the Swing effect will shift the 2nd, 4th, 6th, and 8th beats of each measure forward to create the swing feel. If the Quantize value is set to a triplet note length, the last note in each triplet group will be shifted.

Rate 50 ~ 83%

“Rate” determines the strength of the swing feel, or how much the timing of the affected notes will be shifted. Apply 50% (no swing) to 75% (maximum swing) for even note lengths; apply 66% to 83% for triplet note lengths; apply 50% to 66% for even-plus-triplet note lengths (e.g., 8th-note + 8th-note-triplet).

Vel (Velocity) 0 ~ 200%

“Vel” determines the relative increase or decrease of the off-beat velocity value (as set by the Quantize value) in relation to the on-beat. A setting of 100% will produce no effect, whereas settings between 0 ~ 99% will produce a decrease in the off-beat velocity value, and settings of 101 ~ 200% will produce an increase in off-beat velocity value.

Gate (Gate Time) 0 ~ 200%

“Gate” determines the relative length of the off-beat note duration (as set by the Quantize value) in relation to the on-beat. A setting of 100% will produce no effect, whereas settings between 0 ~ 99% will shorten the gate time of the off-beat, and settings of 101 ~ 200% will lengthen the gate time of the off-beat.

• ClockSft (Clock Shift) –99 ~ +99

“ClockSft” determines the amount by which all notes in a track are shifted in time, forward or backward, by the specified number of clocks (at 96 clocks per quarter-note). Note that since the Clock Shift parameters shift the timing of all notes and other events in the specified track forward or backward, they can significantly alter the feel of the song. You could move the notes forward (positive settings) to create a more laid-back feel, or backward (negative settings) to produce a more powerful, driving feel. Of course, Clock Shift comes in extremely handy when you want to correct timing that is consistently off in the first place.

• Vel.Ofst (Velocity Offset) –99 ~ +99

“Vel.Ofst” determines the amount of velocity change for all note data by the same relative amount. A setting of 00 will cause no change, whereas negative values will decrease velocity levels, and positive values will increase velocity levels.

• Vel.Rate (Velocity Rate) 0 ~ 200%

“Vel.Rate” determines the ratio between the lower and higher velocity values. A setting of 100% maintains the original relationship between the notes, while lower values produce a narrower dynamic range (minimum 1%), and higher values produce a broader dynamic range (maximum 200%).

• GateRate (Gate Time Rate) 0 ~ 200%

“GateRate” determines the ratio between the shorter and longer gate time values. A setting of 100% maintains the original relationship between the notes, while lower values produce a narrower gate time range (minimum 1%), and higher values produce a broader gate time range (maximum 200%). You can use Gate Time to give the entire pattern a more staccato or legato feel, as desired.

NOTE

The VCE_EDIT.A1S file introduces the Playback Effect function. (For more information, see page 7)

❑ Playback Effect Template Type List

TEMPLATE	DESCRIPTION	DEPTH PARAMETER
00 [————]	Off. No Playback Effect applied.	—
01 [Just 𝅘𝅥𝅯]	Aligns to the nearest 16th-note.	Quantize Strength
02 [Just ♪]	Aligns to the nearest 8th-note.	Quantize Strength
03 [Just ♩]	Aligns to the nearest quarter-note.	Quantize Strength
04 [Just 𝅘𝅥𝅯3]	Aligns to the nearest 16th-note-triplet.	Quantize Strength
05 [Just ♪3]	Aligns to the nearest 8th-note-triplet.	Quantize Strength
06 [Just 𝅘𝅥𝅯+𝅘𝅥𝅯3]	Aligns to the nearest 16th-note + 16th-note-triplet.	Quantize Strength
07 [Just ♪+♪3]	Aligns to the nearest 8th-note + 8th-note-triplet.	Quantize Strength
08 [Shufle 𝅘𝅥𝅯]	Quantize 16th-notes and delay off-beats.	Quantize Strength and Swing Rate
09 [Shufle ♪]	Quantize 8th-notes and delay off-beats.	Quantize Strength and Swing Rate
10 [Shufle ♩]	Quantize quarter-notes and delay off-beats.	Quantize Strength and Swing Rate
11 [Shufle ♪3]	Quantize 8th-note-triplets and delay third off-beats.	Quantize Strength and Swing Rate
12 [Loose 𝅘𝅥𝅯]	Delay 16th-note off-beats and lengthen gate time.	Swing Rate and Gate Time
13 [Loose ♪]	Delay 8th-note off-beats and lengthen gate time.	Swing Rate and Gate Time
14 [Loose ♩]	Delay quarter-note off-beats and lengthen gate time.	Swing Rate and Gate Time
15 [Loose ♪3]	Delay 8th-note-triplet off-beats and lengthen gate time.	Swing Rate and Gate Time
16 [Off 𝅘𝅥𝅯]	Emphasize velocity and gate time of off-beats.	Swing Velocity and Gate Time
17 [Off ♪]	Emphasize velocity and gate time of off-beats.	Swing Velocity and Gate Time
18 [Off ♩]	Emphasize velocity and gate time of off-beats.	Swing Velocity and Gate Time
19 [Off ♪3]	Emphasize velocity and gate time of off-beats.	Swing Velocity and Gate Time
20 [On 𝅘𝅥𝅯]	Emphasize velocity and gate time of on-beats.	Swing Velocity and Velocity Offset
21 [On ♪]	Emphasize velocity and gate time of on-beats.	Swing Velocity and Velocity Offset
22 [On ♩]	Emphasize velocity and gate time of on-beats.	Swing Velocity and Velocity Offset
23 [On ♪3]	Emphasize velocity and gate time of on-beats.	Swing Velocity and Velocity Offset
24 [Heavy]	Delay quarter-note off-beats and emphasize them	Swing Rate and Velocity
25 [Humanize]	Slightly quantize quarter-notes and randomize values.	Quantize Strength
26 [Techno]	Quantize 16th-notes and set velocity flat.	Velocity Offset and Velocity Rate
27 [Acid]	Quantize 16th-notes and delay off-beats.	Swing Rate
** [———>]	Original template (00) or modified templates (01 ~ 27).	(Depends on selected template.)

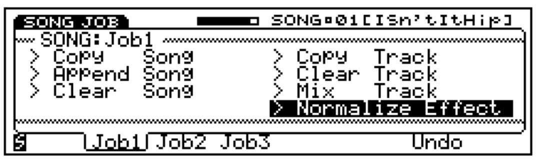
❑ Normalize Playback Effect (Song Job 1)

Although the Playback Effects apply to the song playback only, and do not affect the original song data, Version 2's Normalize Playback Effect feature lets you apply the designated Playback Effects permanently to the current song. The Normalize Playback Effect feature is located in Song Job 1 (see the *Owner's Manual*, page 95).

To use Normalize Playback Effect:

1. Press [JOB], then [F2] (Job1) to enter Song Job 1 Mode.

2. Position the cursor over "Normalize Effect" and press [ENTER].

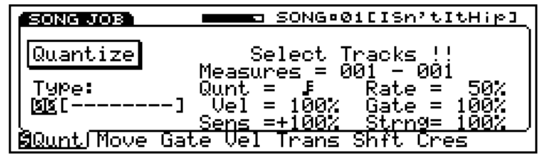


3. Press the [TRACK] buttons for those tracks which you want to apply the Playback Effects to. (Selected Track buttons will light in red.)

4. Press [ENTER] to activate Normalize Playback Effect.

❑ Quantize Parameters (Type, Sens, Strength)

Version 2 includes additional Quantize parameters in Song Job 3, including Type, Sensitivity, and Strength, which greatly expand your ability to put just the right feel into your music.



There are 19 Quantize types, with "00" representing off, and 01 ~ 19 representing the same types as in Playback Effect Mode (For descriptions of each, refer to the Playback Effect Template Type List on page 17, 00 ~ 19).

The Sensitivity ("Sens") parameter determines the range over which notes will be quantized. This parameter can be set from –100 through 0% (no quantization) to +100. A setting of either –100% or +100% will cause all notes to be quantized.

The Strength ("Strng") parameter determines how strongly the notes are attracted to the specified quantize value. At a setting of 0% no quantization will occur, while a setting of 100% will cause all notes to be aligned precisely to the nearest specified beat value.

Note that with Version 2 you can select a quantize value ("Qunt") by pressing the button in the numeric keypad with the corresponding note value printed above it. Pressing button 7 more than once toggles between 8th-note-triplet and 8th-note + 8th-note-triplet, and pressing button 8 more than once toggles between 16th-note-triplet and 16th-note + 16th-note-triplet.

6

QUICK SPLIT/LAYER AND DYNAMIC SPLIT

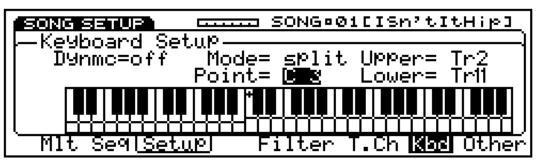
Version 2 features Quick Split and Quick Layer functions which make it easy to split the keyboard or layer two voices. When the W5/W7 is in Voice Mode or in Song Play Mode with the Keyboard Setup screen visible (see the *Owner's Manual*, page 83), you can easily activate Quick Split or Quick Layer.

❑ QUICK SPLIT/LAYER

To activate Quick Split:

Hold a [TRACK] button and press another [TRACK] button.

The first Track button you hold will become the upper (right side) voice, and the second Track button will become the lower (left side) voice, as indicated in the screen.





Note that if Dynamic Split (see below) is designated in Split Mode, accessing Quick Split will engage in Dynamic Split status. Pressing a single Track button will reinstate the Keyboard Normal Mode.

To activate Quick Layer:

1. **First, in Keyboard Normal Mode, select a [TRACK] button with one of the voices you want to layer.**
2. **Hold [SHIFT] and press the [TRACK] button for the second voice you want in the layer.**



The two layered Track numbers are indicated in the screen. To change the layered (second) voice, simply hold Shift and press another Track button.

Pressing a single Track button will reinstate the Keyboard Normal Mode.

❑ DYNAMIC SPLIT

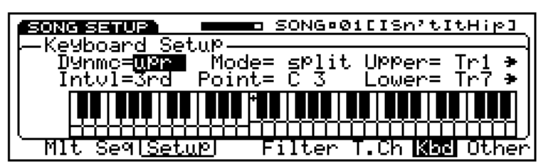
Version 2's Dynamic Split feature frees you from the limitations of a fixed split point. When Dynamic Split is active, the split point is determined by the first note you play when no keys are being pressed.

Dynamic Split parameters are accessible in the Song Play Mode Keyboard Setup screen (see the *Owner's Manual*, page 82).

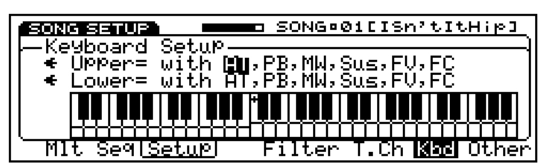
To enter Dynamic Split Mode:

1. **In Song Play Setup Mode, press [F7] to display the Keyboard Setup screen.**
2. **Position the cursor over the Mode parameter and set it to split status using [INC], [DEC] or [JOG].**
3. **Position the cursor over the "Dynmc" parameter and select one of the Dynamic Split options.**

Left



Right



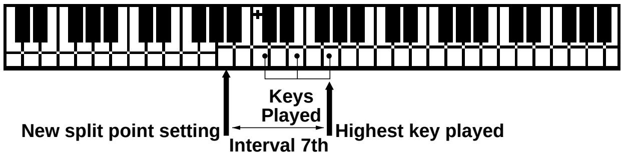
Depending on which Dynamic Split option you select, you can set either the upper or lower voice to play first, as well as specify an interval zone on each side of the split point to provide unprecedented playing flexibility.

• off

When set to “off”, the Dynamic Split is not active, and the split point is fixed as determined by the Point setting.

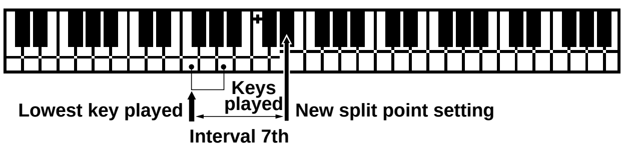
• upr (Upper)

When set to “upr”, the first notes you play will be the upper voice, and the highest note will designate the new split point according to the specified Interval setting (see below).



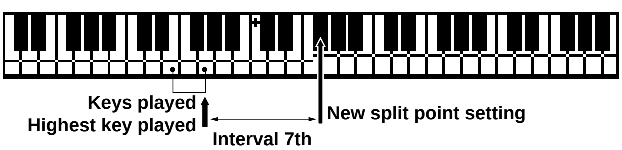
• lwrL (Lower Low)

When set to “lwrL”, when the upper range of the keyboard is played, the key below the specified interval from the highest note played will become the split point (similar to “upr”); when the lower range of the keyboard is played, the key above the specified interval from the lowest note played will become the split point.



• lwrH (Lower High)

When set to “lwrH”, when the upper range of the keyboard is played, the key below the specified interval from the highest note played will become the split point (similar to “upr”); when the lower range of the keyboard is played, the key above the specified interval from the highest note played will become the split point.

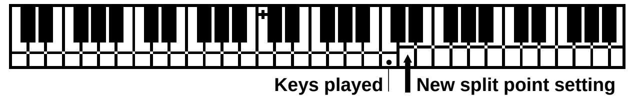


NOTE

When “lwrL” or “lwrH” is selected, if the split point as determined by playing the lower range of the keyboard is lower than the Keyboard Setup split point setting, the Keyboard Setup split point setting will take precedence.

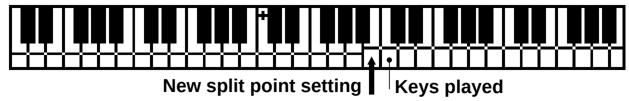
• 1stL (1st Lower)

When set to “1stL”, the key just above the first note played will be the lower voice.



• 1stU (1st Upper)

When set to “1stU”, the key just below the first note played will be the upper voice.

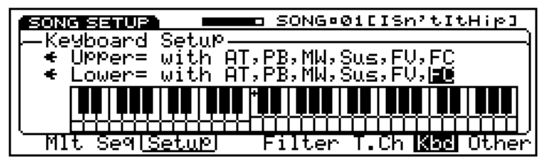


Intvl (Interval)

The “Intvl” setting determines the interval; you can select a 3rd, 5th, 7th or 9th interval setting.

Upper/Lower AT, PB, MW, Sus, FV, FC

Just as in 4-zone Mode (see the *Owner’s Manual*, page 83), Dynamic Split lets you turn the controllers on and off for the upper and lower voices. Controllers which you can turn on or off include aftertouch, pitch bend, modulation wheel, sustain, foot volume and foot controller.



7

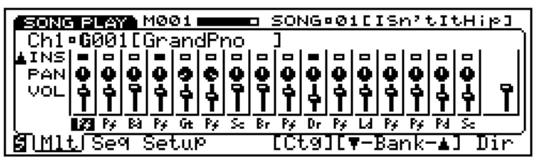
OTHER FEATURES IN Version 2

Version 2 incorporates a variety of other features which streamline the W5/W7's operation as well as greatly expand your playing options.

❑ Song Play Mode

Measure Display

Version 2 always displays the current measure number of the selected song at the top of the mixer screen, to the left of the available memory gauge, in Song Play Mode (excluding Song Setup). Thus, you can always see the current measure location during mixdown, rather than having to first display the Song Sequence Play screen.

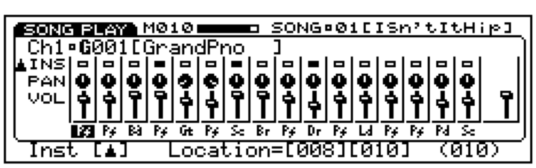


Quick Song Select

Version 2 lets you select any of the 16 songs directly from Song Multi Play Mode (mixer screen) or Song Sequence Play Mode (see the *Owner's Manual*, page 80), using the 16 Track buttons. In this case, the number of each Track button corresponds with the song of the same number. Just hold [SONG] and press the [TRACK] button with the same number as the song you want to select.

Quick Measure Locate

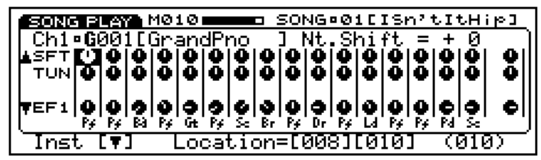
Version 2 lets you jump to either of the two measure locate points in a song directly from the Song Multi Play Mode screen. When the mixer is displayed, simply hold [SHIFT] and press [F5] (Location 1) or [F6] (Location 2). (For details about how to assign the two measure locate points, see the *Owner's Manual*, page 81.)



Mixer Screen Jump

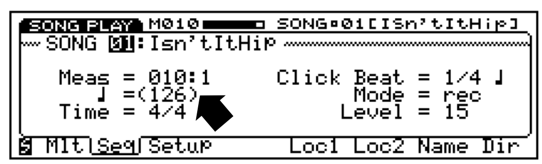
Version 2 provides easier navigation within the mixer with the Mixer Screen Jump feature. This lets you, for example, quickly jump back and forth between the Effect Send 1 knob and the Volume fader for the selected track.

In Song Multi Play Mode, hold [SHIFT] and press [F2]. To assign a different feature for each arrow, use the cursor-up/down buttons.



External Sync Tempo Display

Version 2 displays the tempo value of a connected external sequencer when the W5/W7 is set to MIDI (external) clock status. The tempo value of the external sequencer's clock will appear in parentheses in the tempo field of Song Sequence Play Mode. (For details about setting the clock status, see the *Owner's Manual*, page 84.)



Song Playback From Specified Measure

Version 2 lets you start song playback from any measure and still have the system exclusive, program change, control change and other data applied. Holding [SHIFT] and pressing [RUN] will cause the song to start from the currently specified measure after reading the data in the previous measures—so that the correct voices, etc., will be applied to the playback.

Song Setup During Playback

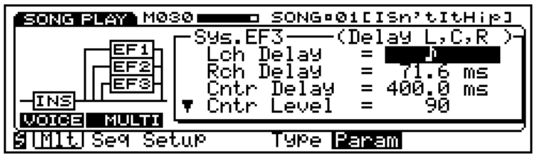
Version 2 lets you select the Song Setup Keyboard and Other (Next Song, Transpose) features during song playback.

❑ System Effect

Tempo Delay

In Version 2 the tempo of the song can be used to automatically determine the delay time in System Effect 3.

The Tempo Delay feature lets you quickly and easily match the delay time in System Effect 3 to the tempo of the song. The various note values are accessible from the delay parameters below a value of 0.1ms by pressing [DEC].

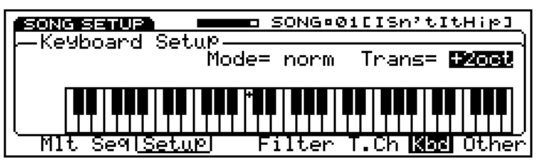


Note that a slower tempo which exceeds the delay range will halve the actual delay time. Also note that using the external clock or changing the tempo may produce noise.

❑ Song Setup Mode

Transpose

Version 2 provides an octave Transpose feature in Keyboard Normal Mode (Keyboard Setup screen; see the *Owner's Manual*, page 82) that lets you shift the octave up or down between –3 and +3 octaves.



There is also a shortcut to accessing the octave Transpose feature from Voice Mode, by pressing [F1] (octave down) or [F2] (octave up).



❑ Song Record Mode

Variable Count-in

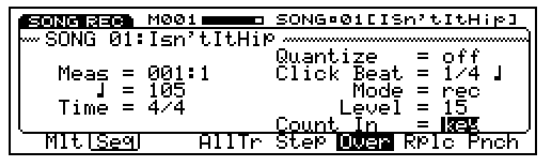
Version 2 lets you determine the number of measures for count-in before realtime (Overdub or Replace) recording begins. (For details about Song Record Mode, see the *Owner's Manual*, page 86). There are four options, as follows:

key
When "key" is selected, recording will begin as soon as you press a key on the keyboard.

0
When "0" is selected, recording will begin as soon as you press the Run button.

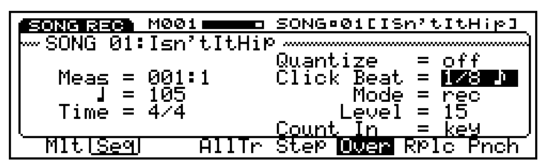
1
When "1" is selected, recording will begin after a one-measure count-in after pressing the Run button.

2
When "2" is selected, recording will begin after a two-measure count-in after pressing the Run button.



Click Beat and Quantize

Version 2 displays note values graphically to the right of the Quantize and Click Beat parameters. Also, you can select Quantize and Click Beat parameters via the numeric keypad, in accordance with the note values as printed above the various keypad buttons.

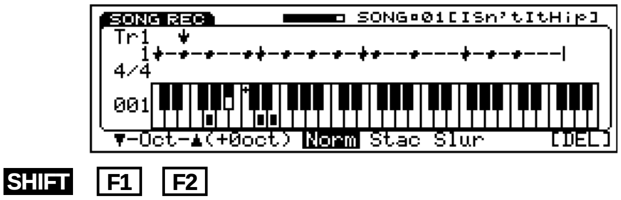


Jump To Next Note Event

In Step Record Mode (see the *Owner's Manual*, page 89), when the Data/Cursor button is set to "Cursor" (red light), you can jump directly to each subsequent note using the [JOG] dial or [CURSOR-LEFT/RIGHT] buttons, rather than having to scroll through each segment of 12 clocks.

Transpose

Just as in Keyboard Normal Mode (Song Setup screen) and Voice Mode, you can transpose the pitch between –3 and +3 octaves from within Step Record Mode (see the *Owner's Manual*, page 90)—by holding [SHIFT] and pressing [F1] (octave down) or [F2] (octave up).



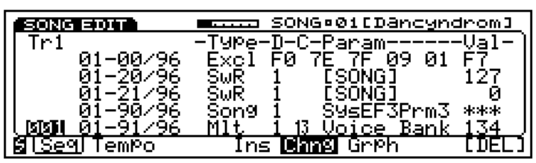
❑ Song Edit Mode

System Exclusive Input

When you select a type other than "Excl", such as VceC (Voice Common), VceE (Voice Element), DrmC (Drum Voice Common), Song, Mlt (Multi), Sys (System), and SwR (Switch Remote), the various types of parameters for the parameter changes can be edited.

Parameters

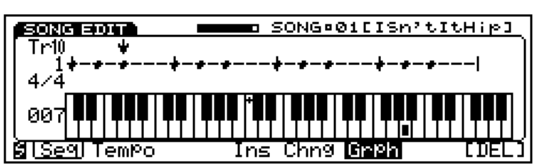
D (Device Number)	**input numerically**
C (Inst Channel)	**input numerically**
Param (Parameter Type)	**depends on the type selected**
E (Element Number)	**input only when the type is "VceE"**
Val (Value)	**input numerically**



For more information about MIDI system exclusive data, refer to "MIDI Data Format" in the separate *W5/W7 Technical Information* booklet.

Song Edit Graphic Measure Select

Now you can locate a specific measure in Song Edit Sequence Track Graph Mode (see the *Owner's Manual*, page 91) using the numeric keypad. Also, when the Data/Cursor button is set to "Cursor" (red light), you can jump directly to each subsequent note using the [JOG] dial or [CURSOR-LEFT/RIGHT] buttons, rather than having to scroll through each segment of 12 clocks.



❑ Song Play/Voice Mode

Version 2 provides several convenient new features in Voice Mode (see the *Owner's Manual*, page 106).



Recall that when you switch into Voice Mode, the settings for the selected voice are reset to the factory settings, and the designated Insertion Effect will also be applied.

Version 2 also gives you the option of selecting voices from the Voice Mode screen without the factory settings being automatically applied—by holding [SONG] and pressing [VOICE], or by holding [SHIFT] and pressing [VOICE]. The red lamp above both the Song and Voice buttons will light.



In this "Song Play/Voice Mode" the W5/W7 is still technically in Song Play Mode, but you get the benefits of Voice Mode features such as a visual display of which Insertion Effect is specified for the selected voice, plus new features like Quick Octave Shift and Quick Voice Bank Select.

Note that when you switch to Voice Mode, if all three Insertion Effects are in use by other channels, one will be "stolen" and applied to the voice in the currently selected channel. In Song Play/Voice Mode, an Insertion Effect will not be automatically applied to the currently selected channel.

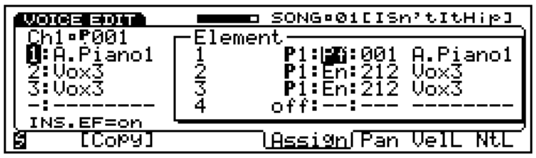
When the W5/W7 is in Song Play/Voice Mode, to switch back into Voice Mode, simply press [VOICE]. To switch back into Song Multi Play Mode, simply press [SONG]. When you switch back to Song Play Mode, the settings for the voice will not be changed.

Another new aspect of Version 2 is that when you switch from Voice Mode to Song Play Mode, you can hold [SHIFT] and press [SONG] and the multi settings will be restored as they were before entering Voice Mode.

❑ Voice Edit Mode

Element Assign

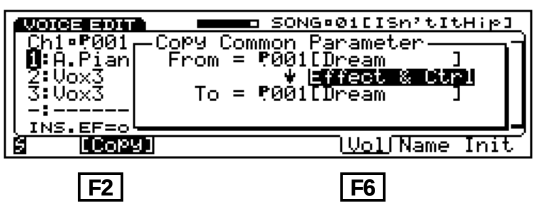
Version 2 provides a shortcut for selecting voice elements from the Voice Element Assign function (see the *Owner's Manual*, page 112). Now you can position the cursor over the two-letter element category code (if P1 or P2 is selected) and directly select a different element category. As you do, the first element of each category will be recalled.



Voice Common Copy

Version 2 features a convenient Voice Common Copy function in Voice Edit Mode (see the *Owner's Manual*, page 110). Voice Common Copy lets you copy controller parameters only, or effect parameters only, or both controller and effect parameters from a designated voice to the current voice.

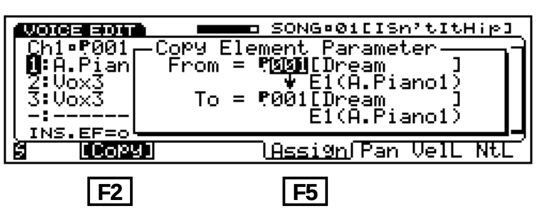
To access Voice Common Copy, press [F1] (Com) to select the Common parameters, followed by [F6] (Vol) to select the Volume function. Then press [F2] (Copy).



Voice Element Copy

Version 2 features a convenient Voice Element Copy function (see the *Owner's Manual*, page 112) that lets you copy element and pitch from a designated voice to a specified element (1 ~ 4) of the current voice.

To access Voice Element Copy, press [F2] (Elem) to select the Element parameters, followed by [F5] (Assign) to select the Assign function. Then press [F2] (Copy).



The destination element ("To") can also be selected by pressing [TRACK 1 ~ 4].

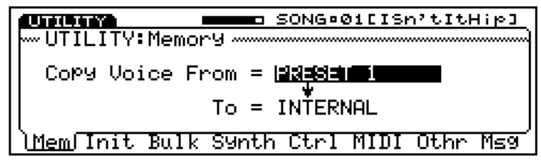
❑ Store Mode

Song/Internal Voice Bank Copy

Version 2 provides much greater flexibility for storing and managing user voices. Specifically, you can now transfer the contents of any Song voice bank into the Internal voice bank as long as the Song voices don't use the Song Element.

This gives you the option of storing a set of Song voices as a normal voice bank on floppy disk, rather than as "Song + Voice" data only, which cannot be loaded into the Internal voice bank.

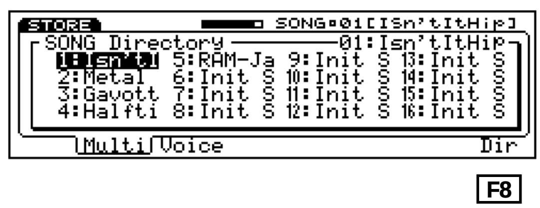
The GM, Preset, or Internal voice bank can be stored to the existing Song voice bank if the voices don't use the Internal Elements.



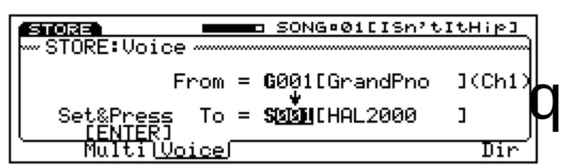
Voice banks can be exchanged by using the Memory function of Utility Mode (see page 25).

Store Mode Voice Directory

When storing a multi or voice in Store Mode (see the *Owner's Manual*, page 129-130), you can now call up the Song Directory or Voice Directory, respectively, by pressing [F8] (Dir).



When storing a voice, note that the currently selected track (channel number) will be indicated to the right of the currently selected voice to be stored.



Version 2 lets you designate auto or manual multi store in Utility Mode, Other Setup (see page 25).

❑ Utility Mode

Memory Copy

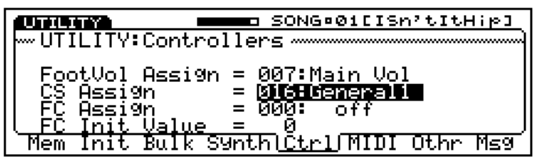
The Memory function (see the *Owner's Manual*, page 143) has been expanded to give you the option of exchanging various voice banks. For example, in addition to being able to copy the Internal, Preset (1, 2, 3), GM or Song Voice (1 ~ 16) bank to the Internal or Song Voice (1 ~ 16) banks, you can copy a song voice bank to the Internal bank.

Depending on which voice bank you copy from, specific drum voice banks will also be copied, as follows:

• GM	GM1 (StdKit) and GM2 (RoomKit)
• Preset 1	Preset 1 (QY10 Kit) and Preset 2 (SY85 Kit)
• Preset 2	GM1 (StdKit) and GM2 (RoomKit)
• Preset 3	Preset 3 (HipHopKit) and Preset 4 (Lofi Kit)

CS Assign and FC Assign

There is a new aspect to the CS Assign function in the Controller screen (see the *Owner's Manual*, page 147), as well as a new function, FC Assign.



• CS Assign

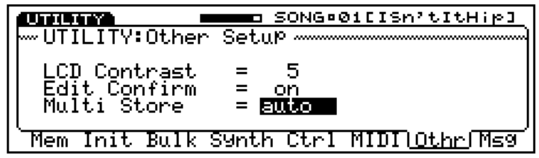
You can assign one of many functions to be controlled by the continuous slider on the W5/W7's panel. "000" becomes the default setting which allows the CS to be used as a data entry slider, and "032" turns the CS off.

• FC Assign

You can assign one of many functions to be controlled by a connected foot controller. Selectable parameters include 000 (off), 001 ~ 031, 032 (off), and 033 ~ 119. When you want to use the foot controller in its normal capacity, select parameter "004: FootCtrl".
Note that when loading an All Data type file which was saved in Version 1, FC Assign will automatically default to "000: off".

Multi Store Auto/Manual

In Version 1, whenever you made changes to a multi they were stored in the multi automatically. Version 2 features a Multi Store function accessible from the Other Setup screen (see the *Owner's Manual*, page 149) which lets you choose whether or not you want the changes you make in a multi to be stored automatically or manually using Store Mode.



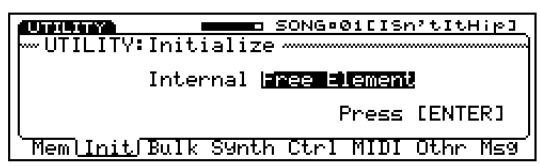
The "auto" setting is the default setting which means that all changes you make in multi parameters will be stored automatically, and will be retained even if you switch from song to song.

The "manual" setting will keep the changes you make in a memory buffer, and will be lost when you switch to another song, unless you perform the Multi Store function in Store Mode. Manual lets you make changes in a multi without fear of losing the original settings in the song.

Free Internal Element

Version 2's Free Element Initialize function in the Initialize screen (see the *Owner's Manual*, page 144) lets you initialize unused Internal elements which unintentionally have been stored by using a commercially available disk, to provide more memory space for those voices you need.

To access Free Element Initialize, press [F2] (Init) and select "Free Element" using [INC] or [JOG].



F2

❑ Disk Mode

Auto Load and Auto Play

Version 2 features new Auto Load and Auto Play options in Disk Mode (see the *Owner's Manual*, page 131).

Auto Load lets you insert a floppy disk when the power is off so that a file on the disk will load automatically into songs when you turn the power on—so that the file is ready to play. Auto Play lets you have the file load into Song 01 and start playing automatically after the W5/W7 system starts up.

Auto Load works by saving a song file to floppy disk as a "1 Song + Voice" (.A1S) type file using the name AUTOLOAD. ("AUTOLOAD.A1S")

Auto Play works by saving a song file to floppy disk as a "1 Song + Voice" (.A1S) type file using the name AUTOPLAY. ("AUTOPLAY.A1S")

Note that you can only store one Auto Load or Auto Play file on a single floppy disk. Also note that when you load the .A1S type song file, its voice data will be loaded into the Song voice bank, thus overwriting any existing Song voices.

NOTE
The AUTOPLAY.A1S file is included in the accompanying floppy disk. (For more information, see page 7)

CAUTION
Turning the power off or ejecting the floppy disk while loading may cause irretrievable data loss or floppy disk drive malfunction.

Changes to the *Technical Information* Booklet

Please use the new information below in conjunction with the *W5/W7 Technical Information* booklet.

● Voice List

Two new Preset voice banks, P2 and P3, are included in Version 2. Please note the following:

- The voices in Preset voice bank P1 are the same as those in the "Preset Voice List" on pages 6 ~ 11 of the *Technical Information* booklet.
- The voices in Preset voice bank P2 are the same as those in the "Internal Voice List" on pages 12 ~ 17 of the *Technical Information* booklet.
- The voices in Preset voice bank P3 are listed under "Preset Voice Bank 3" on pages 28 ~ 31, herein.

● Drum Voice Key Assignments

Two new Preset drum voices (PD03 and PD04) are included in the Preset Drum voice bank, which include some differences in key assignments. Please note the following:

- A listing of the key assignments for PD03 and PD04 are provided in the "DRUM VOICE LIST" chart on page 32, herein.

● Element List

Eleven new preset elements (246 ~ 256) are added to the P2 element bank, as listed on pages 19 ~ 24 of the *Technical Information* booklet. Please add the following to the list which ends on page 24:

Element Bank	Element Number	Category	LCD	Name
P2	246	Se	VBInsect	Vibraslap Insect
	247		Sine 5th	Sine 5th
	248		Science	Science
	249		OffMumin	Off Mumin
	250		Ghost	Ghost
	251		TapeSpin	Tape Spin
	252		Bell Dly	Bell Dly
	253		Bird	Bird
	254		Reviw	Reviw
	255		PlsSiren	Pulse Siren
	256		GhostCH	Ghost Choir

NORMAL VOICE LIST
Normal-Voice-Liste
Liste des Sonorités Normales

Preset Voice Bank 3 (001~064)

VOICE			INSERTION EFFECT		MIDI CONTROL					
					MC 1			MC 2		
Voice Number	Voice Category	Voice Name	Effect Mode	Effect Type	Device	Parameter	Enable*	Device	Parameter	Enable*
001	Ld	Bass&Lead	off	3 Band EQ	General1(CS)	flt cutof	123-	ModWheel	off	___-
002		Fat&fat	on	3 Band EQ	General1(CS)	sys.ef 2	___-	ModWheel	off	___-
003		Blue Lead	on	Dist+Comp	General1(CS)	flt cutof	12--	ModWheel	off	__--
004		YellowLead	on	Dist+Comp	General1(CS)	flt cutof	12--	ModWheel	off	__--
005		Pump 7sus4	on	Flanger A	General1(CS)	flt cutof	123-	ModWheel	off	___-
006		Pump Tri 1	on	Flanger A	General1(CS)	flt cutof	123-	ModWheel	off	___-
007		Pump Tri 2	on	Flanger A	General1(CS)	sys.ef 3	1234	ModWheel	off	____
008		Koff Lead	off	3 Band EQ	General1(CS)	flt cutof	123-	ModWheel	off	___-
009		Digi Sync	off	3 Band EQ	General1(CS)	flt cutof	123-	ModWheel	off	___-
010	Se	N-Hall	on	Flanger B	ModWheel	ins.ef	12--	General1(CS)	flt cutof	12--
011		DOWN	on	Phaser	General1(CS)	ins.ef	__--	ModWheel	off	__--
012		L.F.O.	on	Auto PAN	General1(CS)	lfo speed	12--	ModWheel	off	__--
013		HaHahaha	on	3 Band EQ	General1(CS)	flt reso	12--	ModWheel	off	__--
014		Tek Boy	on	Dist+Comp	General1(CS)	lfo speed	1---	ModWheel	off	_---
015		Tek Loop	on	Phaser	General1(CS)	lfo speed	1---	ModWheel	flt cutof	1---
016		Tek S&H	on	Flanger A	General1(CS)	lfo speed	1---	ModWheel	flt cutof	1---
017		MWScratch1	on	Dist+Wah	ModWheel	ins.ef	12--	General1(CS)	flt cutof	12--
018		MWScratch2	on	Dist+Wah	ModWheel	ins.ef	12--	General1(CS)	flt cutof	12--
019		Tape Spin	on	Distortion	ModWheel	off	__--	ModWheel	off	__--
020		Choral Hit	on	Cross Delay	General1(CS)	sys.ef 2	____	ModWheel	off	____
021	Dr	4spHipHop1	on	Reverb Plate	General1(CS)	ins.ef	1234	ModWheel	off	____
022		4spHipHop2	on	Reverb Plate	General1(CS)	ins.ef	1234	ModWheel	off	____
023		4spTekno 1	on	Reverb Plate	General1(CS)	ins.ef	1234	ModWheel	off	____
024		4spTekno 2	on	Reverb Plate	General1(CS)	ins.ef	1234	ModWheel	off	____
025	Ba	Super Sub	on	3 Band EQ	General1(CS)	ins.ef	__--	ModWheel	off	__--
026		ElekiTight	on	3 Band EQ	General1(CS)	sys.ef 2	123-	ModWheel	off	___-
027		Joy Bass	on	Flanger A	General1(CS)	flt cutof	123-	ModWheel	off	___-
028		Tek Line	on	Flanger B	General1(CS)	ins.ef	12--	ModWheel	off	__--
029		Tight Syn	on	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	__--
030		LatelyBass	on	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	__--
031		Star Dust	on	Phaser	ModWheel	off	__--	General1(CS)	flt cutof	_2--
032		Gang	on	Rotary Sp.	General1(CS)	ins.ef	1234	ModWheel	off	____
033		VocoBass	on	Dist->Flange	General1(CS)	ins.ef	1234	ModWheel	off	1234
034		P Funk	on	Dist+Wah	General1(CS)	ins.ef	12--	ModWheel	off	__--
035		Pick Comp	on	Dist+Comp	General1(CS)	flt cutof	12--	ModWheel	off	__--
036		LoFiAcBass	on	Early Ref.1	General1(CS)	ins.ef	1---	ModWheel	off	_---
037		Upright	on	Dist+Comp	General1(CS)	flt cutof	12--	ModWheel	off	__--
038	Fx	Rave Hit 1	on	Aural Exc	General1(CS)	flt band	12--	ModWheel	off	__--
039		Rave Hit 2	on	Aural Exc	General1(CS)	ins.ef	1---	ModWheel	off	_---
040		Acid Hit1	on	Early Ref.1	General1(CS)	ins.ef	1234	ModWheel	off	____
041		Acid Hit2	on	Early Ref.1	General1(CS)	ins.ef	1234	ModWheel	off	____
042		Acid Hit3	on	Reverb Room	General1(CS)	ins.ef	1234	ModWheel	off	____
043		Saxes Hit	on	3 Band EQ	General1(CS)	ins.ef	123-	ModWheel	off	___-
044		Brass Hit	on	3 Band EQ	General1(CS)	ins.ef	123-	ModWheel	off	___-
045		Staring	on	Phaser	General1(CS)	ins.ef	12--	ModWheel	off	__--
046		End Time	on	Flanger B	General1(CS)	ins.ef	123-	ModWheel	off	___-
047		Tek Liner	on	Flanger A	ModWheel	lfo speed	1234	General1(CS)	ins.ef	1234
048		OverTheSky	on	Flanger B	ModWheel	ins.ef	123-	General1(CS)	lfo speed	123-
049	Pd	Square St	off	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	__--
050		Ambient St	off	Cross Delay	General1(CS)	flt cutof	123-	ModWheel	off	___-
051		BeautyPad	on	3 Band EQ	General1(CS)	ins.ef	12--	ModWheel	off	__--
052		ReverseRR	on	Cross Delay	General1(CS)	flt reso	12--	ModWheel	off	__--
053		Feed Pad	on	Dist->Flange	ModWheel	ins.ef	123-	General1(CS)	flt reso	123-
054		AngelHair	on	Chorus B	ModWheel	ins.ef	1234	General1(CS)	flt cutof	1234
055		Ice Doll	on	Chorus A	ModWheel	ins.ef	1234	General1(CS)	flt cutof	1234
056		Flute Pad	on	Pitch Chng 2	ModWheel	flt reso	123-	General1(CS)	ins.ef	123-
057		BuzzDrone	on	Flanger B	ModWheel	ins.ef	123-	General1(CS)	flt cutof	123-
058		Lily	on	"Delay L,C,R"	General1(CS)	ins.ef	123-	General1(CS)	sys.ef 2	123-
059	Pf	Dance CP	on	Dist->Phaser	General1(CS)	flt cutof	1_--	ModWheel	off	__--
060		Ana EP	off	Pitch Chng 1	General1(CS)	feg decay	12--	ModWheel	off	__--
061		EP Phaser	on	Phaser	General1(CS)	ins.ef	12--	ModWheel	off	__--
062		ClaviPhase	on	Phaser	General1(CS)	ins.ef	1---	ModWheel	off	_---
063		60Vintage	on	Rotary Sp.	General1(CS)	ins.ef	12--	ModWheel	off	__--
064		AcP & EP	off	3 Band EQ	General1(CS)	sys.ef 1	_23-	ModWheel	off	___-

**The "Enable" column indicates Element on/off and MIDI control status, where 1,2,3 and 4 represent Elements 1,2,3 and 4, respectively. A horizontal line at the baseline ("_") or a number indicates that an element is turned on, with the number indicating that the element can be controlled by MIDI, and the horizontal line indicating that it cannot. A horizontal dash ("-") indicates that the element is turned off. For example, an Enable situation coded with "12_-" indicates that Elements 1, 2 and 3 are turned on, with Elements 1 and 2 able to be controlled by MIDI. Element 4 is turned off.*

ELEMENT															
Element 1				Element 2				Element 3				Element 4			
Element Bank	Element Number	Element Category	Element Name	Element Bank	Element Number	Element Category	Element Name	Element Bank	Element Number	Element Category	Element Name	Element Bank	Element Number	Element Category	Element Name
P1	238	Br	SynBrs10	P2	30	Ld	BrsLd1	P1	166	Ba	SynBs17	off	--	--	
P2	20	Ld	Sweep	P2	20	Ld	Sweep	P2	20	Ld	Sweep	off	--	--	
P1	152	Ba	SynBs3	P1	152	Ba	SynBs3	off	--	--		off	--	--	
P1	157	Ba	SynBs8	P1	157	Ba	SynBs8	off	--	--		off	--	--	
P1	234	Br	SynBrs6	P1	234	Br	SynBrs6	P1	234	Br	SynBrs6	off	--	--	
P1	234	Br	SynBrs6	P1	234	Br	SynBrs6	P1	234	Br	SynBrs6	off	--	--	
P2	13	Ld	Saw3	P2	13	Ld	Saw3	P2	13	Ld	Saw3	P2	13	Ld	Saw3
P2	13	Ld	Saw3	P2	13	Ld	Saw3	P1	36	Pf	Harpsi1	off	--	--	
P2	116	Pc	DigiWobb	P2	116	Pc	DigiWobb	P2	116	Pc	DigiWobb	off	--	--	
P2	33	Ld	RezLd	P2	159	Se	Shilling	off	--	--		off	--	--	
P2	26	Ld	Digi6	P2	25	Ld	Digi5	off	--	--		off	--	--	
P2	158	Se	Seq2	P2	142	Se	Insect	off	--	--		off	--	--	
P2	138	Se	Guffaw1	P2	139	Se	Guffaw2	off	--	--		off	--	--	
P2	248	Se	Science	off	--	--	--	off	--	--		off	--	--	
P1	165	Ba	SynBs16	off	--	--	--	off	--	--		off	--	--	
P2	24	Ld	Digi4	off	--	--	--	off	--	--		off	--	--	
P2	234	Dr	Scrach	P2	92	Fx	WindLoop	off	--	--		off	--	--	
P2	234	Dr	Scrach	P2	154	Se	Burst	off	--	--		off	--	--	
P2	251	Se	TapeSpin	P2	251	Se	TapeSpin	off	--	--		off	--	--	
P1	198	En	Choir1	P1	198	En	Choir1	P2	35	Pd	Pad1	P1	61	Cp	Hndbel1
P2	179	Dr	BdStd	P2	185	Dr	SDRock	P2	202	Dr	HHClose	P2	203	Dr	HHAnOpn
P2	172	Dr	BDStdH	P2	184	Dr	SDRmH2	P2	204	Dr	HHAnCls	P2	203	Dr	HHAnOpn
P2	178	Dr	BDAnalog	P2	192	Dr	SDAna9	P2	204	Dr	HHAnCls	P2	203	Dr	HHAnOpn
P2	178	Dr	BDAnalog	P2	199	Dr	TMEle	P2	202	Dr	HHClose	P2	200	Dr	HHOpen
P1	165	Ba	SynBs16	P1	161	Ba	SynBs12	off	--	--		off	--	--	
P1	118	Gt	Mute3	P1	139	Ba	AlenBs4	P1	139	Ba	AlenBs4	off	--	--	
P1	155	Ba	SynBs6	P1	155	Ba	SynBs6	P1	155	Ba	SynBs6	off	--	--	
P2	17	Ld	Squ	P2	17	Ld	Squ	off	--	--		off	--	--	
P1	156	Ba	SynBs7	P1	153	Ba	SynBs4	off	--	--		off	--	--	
P1	153	Ba	SynBs4	P1	155	Ba	SynBs6	off	--	--		off	--	--	
P1	45	Pf	Stuff7	P1	155	Ba	SynBs6	off	--	--		off	--	--	
P2	11	Ld	Saw1	P2	11	Ld	Saw1	P2	11	Ld	Saw1	P2	11	Ld	Saw1
P1	215	En	Vox6	P1	216	En	Vox7	P1	0	Pi	Whistle	P2	161	Se	SlapAtk
P1	140	Ba	BeatleBs	P1	149	Ba	SlapBs2	off	--	--		off	--	--	
P1	134	Ba	PickBs1	P1	141	Ba	Fretls1	off	--	--		off	--	--	
P1	132	Ba	A.Bass2	off	--	--	--	off	--	--		off	--	--	
P1	141	Ba	Fretls1	P1	132	Ba	A.Bass2	off	--	--		off	--	--	
P1	218	En	OrchHit	P1	218	En	OrchHit	off	--	--		off	--	--	
P1	218	En	OrchHit	off	--	--	--	off	--	--		off	--	--	
P2	207	Dr	CyCrush	P1	244	Rd	TenorSx1	P1	222	Br	MuteTp	P1	132	Ba	A.Bass2
P2	208	Dr	CyChina	P1	243	Rd	AltGrwl	P1	219	Br	Trumpet	P1	137	Ba	AlenBs2
P2	208	Dr	CyChina	P1	243	Rd	AltGrwl	P1	219	Br	Trumpet	P1	159	Ba	SynBs10
P1	242	Rd	AltoSx	P1	245	Rd	TenorSx2	P1	246	Rd	BariSx	off	--	--	
P1	219	Br	Trumpet	P1	219	Br	Trumpet	P1	222	Br	MuteTp	off	--	--	
P1	238	Br	SynBrs10	P2	164	Se	TuneRes2	off	--	--		off	--	--	
P1	180	St	SynSt2	P1	180	St	SynSt2	P2	54	Pd	Pad20	off	--	--	
P2	78	Fx	RevSyn	P2	78	Fx	RevSyn	P2	78	Fx	RevSyn	P2	78	Fx	RevSyn
P2	60	Pd	Pad26	P2	57	Pd	Pad23	P2	47	Pd	Pad13	off	--	--	
P2	17	Ld	Squ	P2	17	Ld	Squ	off	--	--		off	--	--	
P2	19	Ld	SquSaw	P2	18	Ld	SawSqu	P2	19	Ld	SquSaw	off	--	--	
P1	183	St	SynSt5	P1	183	St	SynSt5	off	--	--		off	--	--	
P2	61	Pd	Pad27	P2	61	Pd	Pad27	off	--	--		off	--	--	
P2	67	Pd	Pad33	P2	63	Pd	Pad29	P1	0	Pi	Whistle	off	--	--	
P2	53	Pd	Pad19	P2	65	Pd	Pad31	P2	83	Fx	DigiEcho	P1	211	En	Vox2
P2	63	Pd	Pad29	P2	123	Se	Bush	P2	87	Fx	TimpMute	P2	41	Pd	Pad7
P2	39	Pd	Pad5	P2	1	Pi	Flute1	P2	1	Pi	Flute1	off	--	--	
P2	65	Pd	Pad31	P2	74	Pd	Pad40	P2	65	Pd	Pad31	off	--	--	
P1	44	Pf	Stuff6	P2	5	Pi	PanFlt1	P2	5	Pi	PanFlt1	off	--	--	
P1	11	Pf	E.Grand3	P1	36	Pf	Harpsi1	off	--	--		off	--	--	
P2	24	Ld	Digi4	P2	24	Ld	Digi4	off	--	--		off	--	--	
P1	13	Pf	EP2	P1	17	Pf	EP6	off	--	--		off	--	--	
P2	22	Ld	Digi2	off	--	--	--	off	--	--		off	--	--	
P1	28	Pf	EP17	P1	93	Or	Stuff1	off	--	--		off	--	--	
P1	1	Pf	A.Piano1	P1	14	Pf	EP3	P1	14	Pf	EP3	off	--	--	

Preset Voice Bank 3 (065~128)

VOICE			INSERTION EFFECT		MIDI CONTROL					
Voice Number	Voice Category	Voice Name	Effect Mode	Effect Type	MC 1			MC 2		
					Device	Parameter	Enable*	Device	Parameter	Enable*
065	Pf	TX816 EP	on	Symphonic	General1(CS)	ins.ef	123-	ModWheel	off	___-
066		Mod Roades	on	Flanger B	ModWheel	ins.ef	1---	General1(CS)	sys.ef 1	1---
067	Or	House Orgn	on	Aural Exc	ModWheel	off	1---	General1(CS)	flt cutof	1---
068		The Cat	on	Rotary Sp.	ModWheel	ins.ef	____	General1(CS)	aeg decay	___4
069	Gt	HeavyMetal	on	Dist->Delay	General1(CS)	sys.ef 3	12_-	General1(CS)	sys.ef 1	12_-
070		Prince	on	Distortion	General1(CS)	ins.ef	12--	ModWheel	off	__--
071		Stratus	on	Dist->PtChng	General1(CS)	ins.ef	12_-	ModWheel	off	12_-
072		Eleki Man	on	Reverb Plate	General1(CS)	ins.ef	1---	ModWheel	off	_---
073	St	Progressiv	on	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	__--
074	Br	Elec Mute	on	Dist+Wah	General1(CS)	ins.ef	_---	ModWheel	off	_---
075	Rd	LoFi Sax	off	3 Band EQ	General1(CS)	flt band	1---	ModWheel	off	_---
076	Pi	Shaku8	on	Early Ref.2	General1(CS)	flt cutof	1_3-	ModWheel	off	___-
077	Sc	Ana Pluck	off	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	__--
078		Acid Digi	on	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	__--
079		SquareSeq	off	3 Band EQ	General1(CS)	sys.ef 2	1---	ModWheel	off	_---
080		Pulse Seq	off	3 Band EQ	General1(CS)	flt reso	12--	ModWheel	off	__--
081		Saw Stab	off	3 Band EQ	General1(CS)	flt reso	1---	ModWheel	off	_---
082		Harpy	off	3 Band EQ	General1(CS)	flt reso	123-	ModWheel	off	___-
083		Wire Comp	on	Phaser	General1(CS)	ins.ef	12--	ModWheel	off	__--
084		DeCaY	off	3 Band EQ	General1(CS)	flt reso	12--	ModWheel	off	__--
085		Platinum	on	Dist->Delay	ModWheel	sys.ef 3	123-	General1(CS)	sys.ef 1	123-
086	Fx	Polaris	on	3 Band EQ	ModWheel	off	1234	General1(CS)	flt cutof	1234
087		Moon Base	on	"Delay L,C,R"	General1(CS)	flt cutof	12--	ModWheel	off	__--
088		WaterMalet	on	Symphonic	ModWheel	ins.ef	12--	General1(CS)	flt cutof	12--
089		Sun Set	on	3 Band EQ	ModWheel	off	123-	General1(CS)	amp level	_2_-
090		Fly Sine	on	Cross Delay	General1(CS)	amp level	_2__	General1(CS)	amp level	__3_
091		Space Dust	on	Stereo Echo	General1(CS)	flt reso	_2__	General1(CS)	flt cutof	____
092		Galaxy	on	Cross Delay	General1(CS)	sys.ef 2	____	ModWheel	off	____
093		Ice Land	on	Stereo Echo	ModWheel	amp level	___4	General1(CS)	sys.ef 2	____
094		Insectoid	on	Cross Delay	General1(CS)	sys.ef 2	____	General1(CS)	amp level	12__
095		Ambi S&H	on	3 Band EQ	General1(CS)	lfo speed	12--	ModWheel	off	__--
096		LisWat	on	Gate Reverb	General1(CS)	ins.ef	123-	ModWheel	off	___-
097		Deep Ambi1	on	Auto PAN	General1(CS)	flt cutof	12--	ModWheel	off	__--
098		Deep Ambi2	on	Phaser	General1(CS)	ins.ef	123-	ModWheel	off	___-
099		Psychic	on	3 Band EQ	ModWheel	off	1234	General1(CS)	lfo speed	1234
100		Myth	on	Pitch Chng 1	ModWheel	off	1234	General1(CS)	ins.ef	1234
101		Maria	on	"Delay L,R"	ModWheel	off	12--	General1(CS)	amp level	1_--
102		Puppet	on	Pitch Chng 1	ModWheel	lfo speed	123-	General1(CS)	flt reso	123-
103		Stoma	on	Phaser	General1(CS)	flt reso	12--	ModWheel	off	12--
104		SnowFlakes	on	Chorus A	ModWheel	ins.ef	123-	General1(CS)	lfo speed	123-
105		Shanbala	on	3 Band EQ	ModWheel	flt cutof	12--	General1(CS)	amp level	_2--
106		Spell	on	Phaser	ModWheel	ins.ef	12--	General1(CS)	flt cutof	12--
107	Et	Beijing	on	Pitch Chng 2	General1(CS)	flt reso	12--	ModWheel	off	__--
108		Chiang Mai	on	Early Ref.2	General1(CS)	flt cutof	123-	ModWheel	off	___-
109	Pc	Jungle Tom	off	Reverb Plate	General1(CS)	ins.ef	1---	ModWheel	off	_---
110		EthnicPerc	on	Reverb Room	General1(CS)	ins.ef	12--	ModWheel	off	__--
111	Se	Meadow	on	Auto PAN	General1(CS)	ins.ef	____	ModWheel	lfo speed	_2__
112		GhostRiver	on	Cross Delay	General1(CS)	flt cutof	1___	ModWheel	off	____
113		Feed	on	Dist->Delay	ModWheel	lfo pmd	12_-	General1(CS)	ins.ef	1__-
114		Bell Crash	on	"Delay L,R"	General1(CS)	sys.ef 3	____	General1(CS)	sys.ef 2	____
115		SpaceLab	on	Flanger A	General1(CS)	flt cutof	12--	ModWheel	off	__--
116		Feedle	on	Flanger A	General1(CS)	flt cutof	12--	ModWheel	off	__--
117		Mad Man	on	3 Band EQ	General1(CS)	flt cutof	12--	ModWheel	off	12--
118		Going Up	on	Cross Delay	General1(CS)	flt cutof	123-	ModWheel	off	___-
119		Apollo	on	Phaser	General1(CS)	ins.ef	123-	ModWheel	flt cutof	123-
120		S.O.S	on	Flanger A	General1(CS)	flt reso	123-	ModWheel	ins.ef	__3-
121		Teleport	on	Pitch Chng 1	General1(CS)	lfo speed	1_--	ModWheel	flt reso	12--
122		Torpedo	on	Phaser	ModWheel	ins.ef	12--	General1(CS)	flt reso	12--
123		Emergency	on	Dist->Phaser	ModWheel	ins.ef	12--	General1(CS)	lfo speed	12--
124		Planet X	on	Dist->Flange	ModWheel	ins.ef	12--	General1(CS)	flt cutof	12--
125		CuicaWomen	on	Early Ref.1	General1(CS)	flt cutof	12--	ModWheel	off	__--
126	Co	Bahama	on	3 Band EQ	ModWheel	sys.ef 2	____	General1(CS)	sys.ef 3	____
127		RckBandHit	on	Distortion	General1(CS)	aeg decay	_23_	ModWheel	off	____
128		MerryXmas	on	Early Ref.1	General1(CS)	flt band	1234	ModWheel	off	____

ELEMENT															
Element 1				Element 2				Element 3				Element 4			
Element Bank	Element Number	Element Category	Element Name	Element Bank	Element Number	Element Category	Element Name	Element Bank	Element Number	Element Category	Element Name	Element Bank	Element Number	Element Category	Element Name
P1	16	Pf	EP5	P1	17	Pf	EP6	P1	47	Pf	Stuff9	off	--	--	
P1	12	Pf	EP1	off	--	--	--	off	--	--		off	--	--	
P1	76	Or	Organ2	off	--	--	--	off	--	--		off	--	--	
P1	96	Or	Stuff4	P1	96	Or	Stuff4	P1	96	Or	Stuff4	P1	96	Or	Stuff4
P1	121	Gt	Ovdrv1	P1	121	Gt	Ovdrv1	P1	116	Gt	Mute1	off	--	--	
P1	184	St	Violin1	P1	184	St	Violin1	off	--	--		off	--	--	
P1	103	Gt	Clean1	P1	116	Gt	Mute1	P2	161	Se	SlapAtk	off --	--		
P1	116	Gt	Mute1	off	--	--	--	off	--	--		off	--	--	
P1	174	St	Strings6	P1	174	St	Strings6	off	--	--		off	--	--	
P1	222	Br	MuteTp	off	--	--	--	off	--	--		off	--	--	
P1	244	Rd	TenorSx1	off	--	--	--	off	--	--		off	--	--	
P2	10	Pi	Noise	P2	9	Pi	Bottle	P1	254	Pi	Shaku8	off	--	--	
P1	152	Ba	SynBs3	P1	152	Ba	SynBs3	off	--	--		off	--	--	
P2	27	Ld	Digi7	P2	27	Ld	Digi7	off	--	--		off	--	--	
P2	17	Ld	Squ	off	--	--	--	off	--	--		off	--	--	
P2	18	Ld	SawSqu	P2	18	Ld	SawSqu	off	--	--		off	--	--	
P2	11	Ld	Saw1	off	--	--	--	off	--	--		off	--	--	
P1	97	Gt	Nylon1	P1	97	Gt	Nylon1	P1	190	St	Harp	off	--	--	
P1	49	Pf	Stuff11	P1	129	Gt	Stuff5	off	--	--		off	--	--	
P1	43	Pf	Stuff5	P2	35	Pd	Pad1	off	--	--		off	--	--	
P1	44	Pf	Stuff6	P1	39	Pf	Stuff1	P2	151	Se	MtlBel1	off	--	--	
P2	32	Ld	VoxLd	P2	32	Ld	VoxLd	P2	80	Fx	Dissolve	P1	204	En	Choir7
P1	217	En	Vox8	P1	217	En	Vox8	off	--	--		off	--	--	
P2	76	Fx	SlwSweep	P2	72	Pd	Pad38	off	--	--		off	--	--	
P2	69	Pd	Pad35	P1	46	Pf	Stuff8	P1	0	Pi	Whistle	off	--	--	
P2	249	Se	offMumin	P1	254	Pi	Shaku8	P1	206	En	Choir9	P1	70	Cp	Digi4
P2	248	Se	Science	P2	36	Pd	Pad2	P2	248	Se	Science	P2	185	Dr	SDRock
P2	17	Ld	Squ	P2	46	Pd	Pad12	P2	46	Pd	Pad12	P1	71	Cp	Digi5
P2	247	Se	Sine 5th	P2	247	Se	Sine 5th	P2	35	Pd	Pad1	P2	37	Pd	Pad3
P2	35	Pd	Pad1	P2	35	Pd	Pad1	P2	246	Se	VibraInc	P2	246	Se	VibraInc
P2	80	Fx	Dissolve	P2	80	Fx	Dissolve	off	--	--		off	--	--	
P1	69	Cp	Digi3	P1	69	Cp	Digi3	P1	69	Cp	Digi3	off	--	--	
P2	158	Se	Seq2	P2	86	Fx	AtkChr2	off	--	--		off	--	--	
P2	24	Ld	Digi4	P2	53	Pd	Pad19	P2	157	Se	Seashore	off	--	--	
P2	44	Pd	Pad10	P2	33	Ld	RezLd	P2	76	Fx	SlwSweep	P2	88	Fx	Octivate
P1	123	Gt	Harm1	P1	209	En	Choir12	P2	94	Fx	EP-S&H	P2	87	Fx	TimpMute
P2	149	Se	Quasar	P1	202	En	Choir5	off	--	--		off	--	--	
P1	51	Cp	Clste1	P1	69	Cp	Digi3	P2	73	Pd	Pad39	off	--	--	
P2	129	Se	Simmer	P2	65	Pd	Pad31	off	--	--		off	--	--	
P2	63	Pd	Pad29	P2	233	Dr	SleiBell	P2	83	Fx	DigiEcho	off	--	--	
P2	38	Pd	Pad4	P2	87	Fx	TimpMute	off	--	--		off	--	--	
P2	59	Pd	Pad25	P2	160	Se	Simpl'n'	off	--	--		off	--	--	
P2	100	Et	Sitar	P2	100	Et	Sitar	off	--	--		off	--	--	
P2	115	Pc	TnklBell	P2	115	Pc	TnklBell	P2	115	Pc	TnklBell	off	--	--	
P2	197	Dr	TMJazz	off	--	--	--	off	--	--		off	--	--	
P2	241	Dr	Tumba	P2	241	Dr	Tumba	off	--	--		off	--	--	
P2	0	Se	GorstCH	P2	255	Se	PulsCire	P2	254	Se	Reviw	P2	253	Se	Bird
P1	198	En	Choir1	P2	128	Se	Stream	P1	208	En	Choir11	P2	250	Se	Gorst
P2	22	Ld	Digi2	P2	22	Ld	Digi2	P2	140	Se	Guffaw3	off	--	--	
P2	220	Dr	BellTree	P2	162	Se	Telephon	P2	162	Se	Telephon	P2	162	Se	Telephon
P2	146	Se	CymSir	P2	160	Se	Simpl'n'	off	--	--		off	--	--	
P2	144	Se	LFO Xylo	P2	144	Se	LFO Xylo	off	--	--		off	--	--	
P2	242	Dr	VbSlp	P2	242	Dr	VbSlp	off	--	--		off	--	--	
P2	87	Fx	TimpMute	P2	130	Se	Seq1	P2	14	Ld	Saw4	off	--	--	
P2	150	Se	MadTinke	P2	163	Se	TuneRes1	P2	159	Se	Shilling	off	--	--	
P2	164	Se	TuneRes2	P2	150	Se	MadTinke	P1	217	En	Vox8	off	--	--	
P2	74	Pd	Pad40	P2	80	Fx	Dissolve	off	--	--		off	--	--	
P2	20	Ld	Sweep	P2	157	Se	Seashore	off	--	--		off	--	--	
P2	33	Ld	RezLd	P2	166	Se	Tweet 2	off	--	--		off	--	--	
P2	94	Fx	EP-S&H	P2	128	Se	Stream	off	--	--		off	--	--	
P2	227	Dr	CuiKL	P2	226	Dr	CuiKH	off	--	--		off	--	--	
P2	252	Se	Bell Dly	P2	81	Fx	LoopXylo	P1	64	Cp	StlDrum	P2	223	Dr	CongaOp
P1	137	Ba	AlenBs2	P1	119	Gt	Dist1	P1	119	Gt	Dist1	P2	172	Dr	BDStdH
P1	183	St	SynSt5	P1	183	St	SynSt5	P1	65	Cp	Marimba	P1	60	Cp	Glock1

DRUM VOICE LIST

Dum-Voice-Liste
Liste des Sonorités Rythmiques

				GM								Preset			
	pgm#	Key Off	Alt.	GM-1(GD01)	GM-9(GD02)	GM-17(GD03)	GM-25(GD04)	GM-26(GD05)	GM-33(GD06)	GM-41(GD07)	GM-49(GD08)	Pre-1(PD01)	Pre-2(PD02)	Pre-3(PD03)	Pre-4(PD04)
Note#	Note			Standard Kit	Room Kit	Rock Kit	Electro Kit	Analog Kit	Jazz Kit	Brush Kit	Classic Kit	Preset1(QY10)	Preset2(SY85)	HipHop Kit	Lofi Kit
24	C 0			Click H											
25	C♯ 0			Brush Tap											
26	D 0	O		Brush Swirl L											
27	D♯ 0			Brush Slap											
28	E 0	O		Brush Swirl H			Reverse Cymbal	Reverse Cymbal							Crash Cymbal 1
29	F 0	O		Snare Roll											
30	F♯ 0			Castanet			Hi Q	Hi Q							Hi Q
31	G 0			Snare L		SD Power M	Snare M	SD Power H		Brush Slap L					Snare M
32	G♯ 0			Sticks											
33	A 0			Bass Drum L		Bass Drum M	Bass Drum H	Bass Drum M						Bass Drum M	Bass Drum H
34	A♯ 0			Open Rim Shot										Open Rim Shot	
35	B 0			Bass Drum M		Bass Drum H	BD Power	BD Analog L						BD RoomS	Bass Drum L
36	C 1			Bass Drum H		BD Power	BD Gate	BD Analog H			Gran Cassa	Bass Drum H	BD Power	Bass Drum L	Bongo H
37	C♯ 1			Side Stick				Analog Side Stick				BD Gate	BD RoomS	Side Stick L	Analog Side Stick
38	D 1			Snare M		SD Rock	SD Power L	Analog Snare L		Brush Slap		SD Rock	Bass Drum H	Snare M	HHAnOpn
39	D♯ 1			Hand Clap								Snare M	Bass Drum L	Hand Clap	
40	E 1			Snare H		SD Power Rim	SD Power H	Analog Snare H		Brush Tap		Room Tom 1	Room Tom 1	SD Rim H	Chinese Cymbal
41	F 1			Floor Tom L	Room Tom 1	Power Tom 1	E Tom 1	Analog Tom 1	Jazz Tom 1	Brush Tom 1	Jazz Tom 1	Room Tom 2	Room Tom 2	Jazz Tom 1	Conga HH Closed 1
42	F♯ 1		1	Closed Hi Hat				Analog HH Closed 1				Room Tom 3	Room Tom 3		Analog HH Closed 1
43	G 1			Floor Tom H	Room Tom 2	Power Tom 2	E Tom 2	Analog Tom 2	Jazz Tom 2	Brush Tom 2	Jazz Tom 2	Hand Clap	Room Tom 4	Jazz Tom 2	Conga H Open
44	G♯ 1			Pedal Hi-Hat				Analog HH Closed 2				Crash Cymbal	Bass Drum L		Analog HH Closed
45	A 1			Low Tom	Room Tom 3	Power Tom 3	E Tom 3	Analog Tom 3	Jazz Tom 3	Brush Tom 3	Jazz Tom 3	Side Stick	Bass Drum H	Jazz Tom 3	Conga H Open
46	A♯ 1		1	Hi-Hat Open				Analog HH Open				Ride Cymbal Cup	SD Power M		HHAnOpn
47	B 1			Mid Tom L	Room Tom 4	Power Tom 4	E Tom 4	Analog Tom 4	Jazz Tom 4	Brush Tom 4	Jazz Tom 4	Closed Hi Hat	Tom 1	Jazz Tom 4	Conga H Open
48	C 2			Mid Tom H	Room Tom 5	Power Tom 5	E Tom 5	Analog Tom 5	Jazz Tom 5	Brush Tom 5	Jazz Tom 5	Hi-Hat Open	Tom 2	Jazz Tom 5	Conga H Open
49	C♯ 2			Crash Cymbal 1							Hand Cym.Open L		Snare 1		HHAnOpn
50	D 2			High Tom	Room Tom 6	Power Tom 6	E Tom 6	Analog Tom 6	Jazz Tom 6	Brush Tom 6	Jazz Tom 6		Tom 3	Jazz Tom 6	Conga H Open
51	D♯ 2			Ride Cymbal 1							Hand Cym.Closed L		Side Stick		
52	E 2			Chinese Cymbal									Snare 2		
53	F 2			Ride Cymbal Cup									Tom 4		
54	F♯ 2			Tambourine									Hand Clap		
55	G 2			Splash Cymbal									Cowbell		
56	G♯ 2			Cowbell									Shaker		
57	A 2			Crash Cymbal 2							Hand Cym.Open H		Closed Hi Hat		
58	A♯ 2			Vibraslap									Closed Hi Hat2		
59	B 2			Ride Cymbal 2							Hand Cym.Closed H		Hi-Hat Open		
60	C 3			Bongo H								BDAnalog	Crash Cymbal 1		
61	C♯ 3			Bongo L								Cowbell	Crash Cymbal 2		
62	D 3			Conga H Mute				Analog Conga H				SDPower	Ride Cymbal		
63	D♯ 3			Conga H Open				Analog Conga M				SDAna9	Ride Cymbal Cup		
64	E 3			Conga L				Analog Conga L				CongaOpL	Conga L Open		
65	F 3			Timbale H								CongaOpH	Conga H Mute		
66	F♯ 3			Timbale L								CongaMt	Conga H Open		
67	G 3			High Agogo								AgogoL	Bongo L		
68	G♯ 3			Low Agogo								AgogoH	Bongo H		
69	A 3			Cabassa								TimbleL	Timble L		
70	A♯ 3			Maracas								TimbleH	Timble H		
71	B 3	O		Samba Whistle H								HHAnCls	Tumbrn		
72	C 4	O		Samba Whistle L								Shaker	Clave		
73	C♯ 4			Guiro Short									Wood Block		
74	D 4	O		Guiro Long									Agogo L		
75	D♯ 4			Claves									Agogo H		
76	E 4			Wood Block H									Samba Whistle		
77	F 4			Wood Block L									BDAnalog		
78	F♯ 4			Cuica Mute			Scratch Push	Scratch Push					Squ		Scratch Push
79	G 4			Cuica Open			Scratch Pull	Scratch Pull					BDGate		Scratch Pull
80	G♯ 4		2	Triangle Mute									HHAnCls		
81	A 4		2	Triangle Open									SDAna9		
82	A♯ 4			Shaker									HHAnOpn		
83	B 4			Jingle Bell									SDAna8		
84	C 5			Bell Tree									SynBsC		
85	C♯ 5			Hi Q									SynBsC♯		
86	D 5												SynBsD		
87	D♯ 5												SynBsD♯		
88	E 5												SynBsE		
89	F 5												SynBsF		
90	F♯ 5												SynBsF♯		
91	G 5												SynBsG		
92	G♯ 5												SynBsG♯		
93	A 5												SynBsA		
94	A♯ 5												SynBsA♯		
95	B 5												SynBsB		
96	C 6												SynBsC		

: Same as Standard Kit

: No Sound

● MIDI DATA FORMAT

Please note that there are a few changes in the “MIDI DATA FORMAT” specifications (see the *W5/W7 Technical Information* booklet, page 39). Items shaded in gray, below, are the new additions to Version 2.

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1.2 Channel Message

1.2.1 Transmission

1.2.1.1 Note on/off

Transmission note range = C-2(0)...G8(127)
Velocity range = 1...127

1.2.1.2 Control change

Control change is output via MIDI when the following controllers are used.

ctrl#	parameter	data rng
1	Modulation Wheel	0 ~ 127
4	Foot Controller	0 ~ 127
7	Foot Volume	0 ~ 127
11	Expression	0 ~ 127
64	Sustain Switch	0 , 127
1~119	Continuous Slider	0 ~ 127
1~119	Foot Controller	0 ~ 127

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1.2.1.3 Program change

When a voice is selected, the bank select and program change is transmitted according to the following chart.

		Bank No. MSB / LSB	PGM CNG No.
Normal Voice	GM	0($00) / 0($00)	1~128($00~$7F)
	PRESET 1	1($01) / 0($00)	↓
	INTERNAL	2($02) / 0($00)	↓
	SONG	3($03) / 0($00)	↓
	EXTERNAL	4($04) / 0($00)	↓
	PRESET 2	5($01) / 0($00)	↓
	PRESET 3	6($01) / 0($00)	↓
Drum Voice	GM	127($7F) / 0($00)	*1
	PRESET	17($11) / 0($00)	*2
	INTERNAL	18($12) / 0($00)	*2
	SONG	19($13) / 0($00)	*2
	EXTERNAL	20($14) / 0($00)	*2

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1.2.2.2 Control change

Parameters in the table below can be controlled by MIDI.

cntrl#	parameter	data rng	
0	Bank Select MSB	0 ~ 127	*1
32	Bank Select LSB	0 ~ 127	*1
1	Modulation wheel	0 ~ 127	
4	Foot control	0 ~ 127	
6	Data Entry	0 ~ 127	
7	Inst Volume	0 ~ 127	
10	Pan	0 ~ 127	
11	Expression	0 ~ 127	
71	Harmonic Content	0 ~ 127	
72	Release Time	0 ~ 127	
73	Attack Time	0 ~ 127	
74	Brightness	0 ~ 127	
84	Portament Control	0 ~ 127	
91	EF Send 1 (Reverb)	0 ~ 127	
93	EF Send 2 (Chorus)	0 ~ 127	
94	EF Send 3 (Delay/Rev)	0 ~ 127	
1~119	MIDI Control 1	0 ~ 127	
1~119	MIDI Control 2	0 ~ 127	
64	Sustain Switch	0 , 127	

*1: See Program Change 1.2.1.3

1.2.2.3 Program Change

When a program change message is received, the W5/W7 performs the operations below. Three types of reception modes can be set with the System Setup.

In Store Mode and Voice Edit Mode program changes will not be received.

1) Off: Program changes will not be received.

2) Ignore Bank Select: Individual program number (001 ~ 128) change messages will be received but bank select messages will be ignored.

3) On: Bank select and program change messages will be received according to the following chart.

		Bank No. MSB / LSB	PGM CNG No.
Normal Voice	GM	0($00) / 0($00)	1~128($00~$7F)
	PRESET 1	1($01) / 0($00)	↓
	INTERNAL	2($02) / 0($00)	↓
	SONG	3($03) / 0($00)	↓
	EXTERNAL	4($04) / 0($00)	↓
	PRESET 2	5($01) / 0($00)	↓
	PRESET 3	6($01) / 0($00)	↓
Drum Voice	GM	127($7F) / 0($00)	*1
	PRESET	17($11) / 0($00)	*2
	INTERNAL	18($12) / 0($00)	*2
	SONG	19($13) / 0($00)	*2
	EXTERNAL	20($14) / 0($00)	*2

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2.2 Parameter Change

The W5/W7 will transmit and receive the eight types of parameter change messages listed below. When recording is activated and “All Track” and “Punch-in” are not designated, parameter change messages will be transmitted when the [SONG], [VOICE], [SELECT], [SOLO] and [TRACK 1]~[TRACK 16] buttons are pressed.
However, 6) Switch Remote will only receive and it will act the same function as the panel switches.

1). Song/Multi Data
2). Normal Voice Data
3). Drum Voice Data
4). Element Data
5). Setup Data
6). Switch Remote
7). Master Tuning
8). Universal System Exclusive Message

Except for Device Number off, the parameter change reception cannot be turned off with each MIDI switch.

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6. Appended Table

(1) MIDI Parameter Change table (Song / Multi)

$F0,$43,$1n,$33,$04,sub_group,p_msb,p_lsb,v_msb,v_lsb,$F7
NOTES: n: Device Number
s: parameter sub group number
000ccccc
c: 1..16; Inst Channel (1..16), 0: common data
p: parameter number
v: parameter value

[SONG_MULTI PARAMETERS]
1.COMMON c=0

PARAMETER	PARAMETER NUMBER	BULK NUMBER	DATA RANGE	DISPLAY	NOTES
SNG_NAME0	0	0	32..127	ASCII	song name top
SNG_NAME1	1	1	32..127	ASCII	song name
⋮	⋮	⋮	⋮	⋮	⋮
SNG_LOC1	-	72,73	0..998	1..999	location point 1
SNG_LOC2	-	74,75	0..998	1..999	location point 2
SNG_KEY_MODE	76	76	b0..b1	norm, split, layer, 4zone	keyboard mode
			b2..b4	off, 1st, upr, lwrL, lwrH	dynamic split mode
			b5..b6	3rd, 5th, 7th 9th	dynamic split interval
SNG_SPLIT	77	77	0..127	C-2..G8	split point
reserved	-	78			reserved

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(5) MIDI Parameter Change table (Setup)

$F0,$43,$1n,$33,$07,sub_group,p_msb,p_lsb,v_msb,v_lsb,$F7
NOTES: n: Device Number
s: parameter sub group number = 0
p: parameter number
v: parameter value

1. SYSTEM s=0

PARAMETER	PARAMETER NUMBER	BULK NUMBER	DATA RANGE	DISPLAY	NOTES
					Greeting Message
SYS_GRTU00	0	0	32..127	ASCII	upper 0
SYS_GRTU11	1	1	32..127	ASCII	upper 1
⋮	⋮	⋮	⋮	⋮	⋮
SYS_LOCAL	44	44	0..1	off,on	local switch
SYS_DEVNO	45	45	0..17	off,1..16,all	device number
SYS_PROT	46	46	0..1	auto, manual	multistore
SYS_PGMSW	47	47	0..2	off,ignore,on	program change switch
reserved	-	48			reserved
SYS_CTRL_RST	49	49	0..1	hold,reset	controller hold
SYS_EDIT_CONF	50	50	0..1	off,on	edit confirm
SYS_MVOL	51	51	0..127	0..127	master volume
reserved	-	52..56			reserved
SYS_CS	57	57	0..119	off,1..119	cs assign
SYS_FC	58	58	0..119	off, 1..119	foot ctrl assign
SYS_FV	59	59	0..1	fc, exp	foot vol assign
SYS_FCINIT	60	60	0..127	???	foot ctrl init val.
SYS_FIX_VEL	61	61	0..127	off,1..127	play fix velocity

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The Implementation Chart on pages 35 ~ 36 now replaces the chart on pages 56 ~ 57 of the *Technical Information* booklet.

YAMAHA [Music Synthesizer---synthesizer part] Date:17-OCT-1995
Model W5/W7 MIDI Implementation Chart Version : 2.0

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default	1 - 16	1 - 16	memorized
	Changed	1 - 16	1 - 16	
Mode	Default	3	3	memorized
	Messages	x	x	
	Altered	**************	x	
Note Number		0 - 127	0 - 127	
	: True voice	**************	1 - 127	
Velocity	Note ON	o 9nH,v=1-127	o v=1-127	
	Note OFF	x 9nH,v=0	x	
After Touch	Key's	x	x	
	Ch's	o	o	
Pitch Bender		o	o 0-12 semi	7 bit resolution
Control Change	0,32	o *2	o *2	Bank Select
	1	o M.Wheel	o	
	4	o Foot cont.	o	
	6	x	o	
	7	o Foot volume	o	Volume
	10	x	o	Pan
	11	o Foot volume	o	
	64	o Sustain sw.	o	Sustain
	71	x	o	Harmonic Content
	72	x	o	Release Time
	73	x	o	Attack Time
	74	x	o	Brightness
	84	x	o	Porta Cont.
	91	x	o	Effect Send1
	93	x	o	Effect Send2
	94	x	o	Effect Send3
	1-31,33-119	o CS,Foot Cont.	o	Assignable
	120	x	o	All Sounds Off
	121	x	o	Reset All Cont.
Prog Change		o 0-127 *3	o 0-127 *3	
	: True #	***********		
System Exclusive		o *1	o *1	voice etc.
Common	: Song Pos	See the sequencer part.		
	: Song Sel			
	: Tune			
System Real Time	:Clock			
	:Commands			
Aux Messages	:Local ON/OFF	x	x	
	:All Notes OFF	x	o	
	:Active Sense	o	o	
	:Reset	x	x	

Note *1 ; transmit/receive if device No is not off.
*2 ; transmit/receive if program sw is on.
*3 ; transmit/receive if program sw is not off.

Mode 1 : OMNI ON, POLY Mode 2 : OMNI ON, MONO o : Yes
Mode 3 : OMNI OFF, POLY Mode 4 : OMNI OFF, MONO x : No

YAMAHA [Music synthesizer---sequencer part] Date:17-OCT-1995
Model W5/W7 MIDI Implementation Chart Version : 2.0

Function ...		Transmitted	Recognized	Remarks
Basic Channel	Default	1 - 16	1 - 16	memorized
	Changed	1 - 16	1 - 16	
Mode	Default	x	x	
	Messages	x	x	
	Altered	**************	x	
Note Number		0 - 127	0 - 127	
	: True voice	**************		
Velocity	Note ON	o 9nH,v=1-127	o v=1-127	
	Note OFF	x 9nH,v=0	x	
After Touch	Key's	o	o *6	
	Ch's	o	o *6	
Pitch Bender		o	o	
Control Change	0,32	o *3	o *10	Bank Select
	1 - 31,33 - 121	o	o	
		*5	*7	
Prog Change		o 0 - 127 *4	o 0 - 127 *9	
	: True #	**************		
System Exclusive		o	o *8	Song data etc.
System Common	: Song Pos	o *2	o *2	except REC mode
	: Song Sel	x	o *2	
	: Tune	x	x	
System Real Time	:Clock	o *2	o *1	
	:Commands	o *2	o *2	
Aux Messages	:Local ON/OFF	o	o	
	:All Notes OFF	x	x	
	:Active Sense	o	x	
	:Reset	x	x	

Notes: *1 = receive in MIDI sync mode.
*2 = transmit/receive if MIDI control is not off.
*3 = transmit if playback filter bank select is not ignore.
*4 = transmit if playback filter program change is not ignore.
*5 = transmit if playback filter control change is not ignore.
*6 = receive if record filter after touch is not ignore.
*7 = receive if record filter control change is not ignore.
*8 = receive if record filter system exclusive is not ignore.
*9 = receive if program switch is not off.
*10 = receive if program switch is on.

Mode 1 : OMNI ON, POLY   Mode 2 : OMNI ON, MONO   o : Yes
Mode 3 : OMNI OFF, POLY   Mode 4 : OMNI OFF, MONO   x : No